

*city in the making*



dubrovnik 2020 candidate for european capital of culture

# introduction

The book before you is the result of genuinely collective imagining and thinking. It is the result of vigorous collaboration within a large group of individuals from Dubrovnik and many partners from other parts of Croatia.

No single mind came up with the ideas that make this book. No single hand wrote the text or created the visuals that are presented in this book.

Many hands and many voices have contributed to the process of writing and designing the book. While we have jointly agreed on a concept that sums up our core ideas, we still want to keep this process an opportunity to discuss a multitude of directions for the city's cultural development in the next phase.

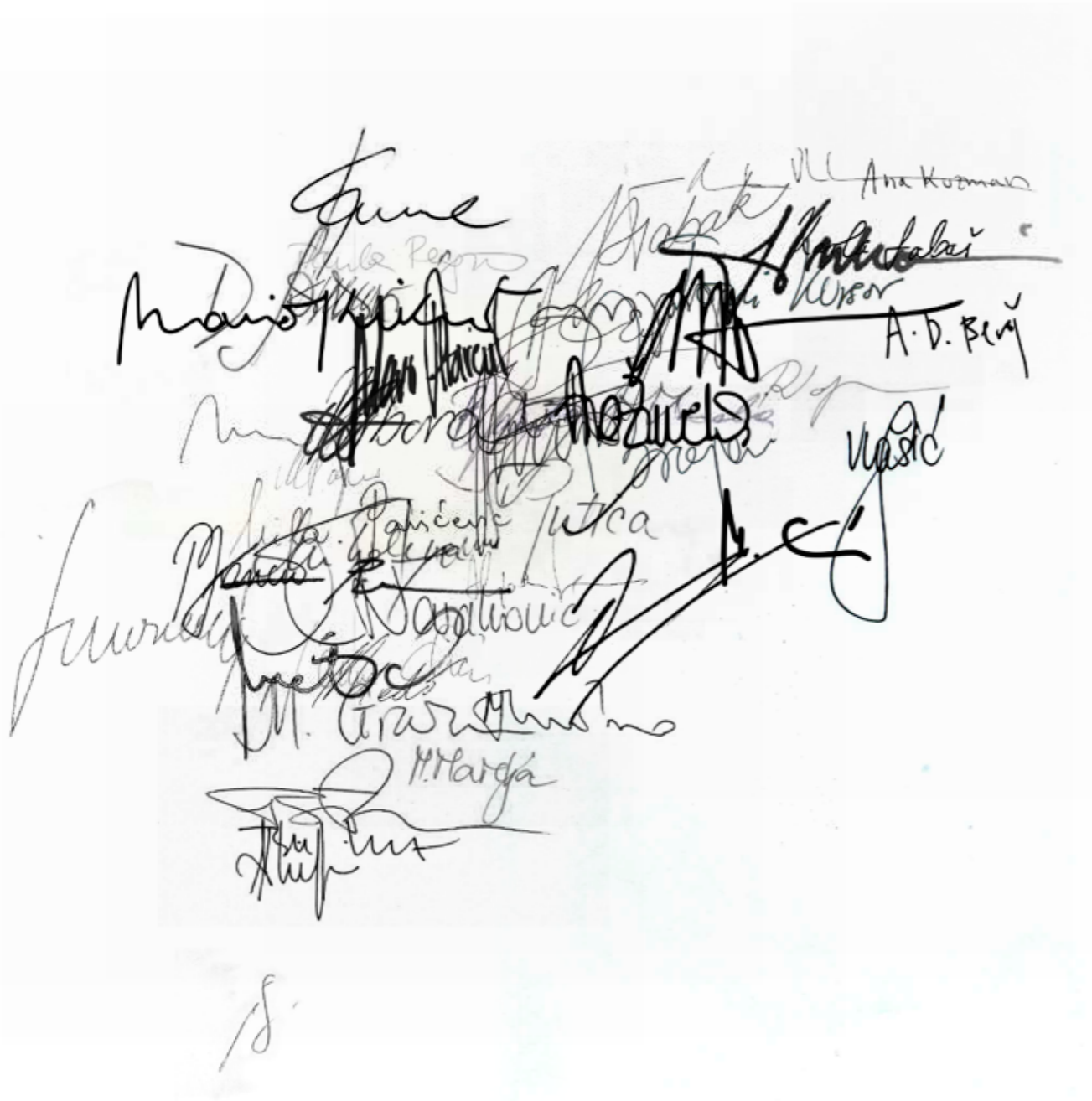
This was not at all an easy route to take when devising the City of Dubrovnik's candidacy for European Capital of Culture in 2020. The process was full of obstacles and difficulties. During the preparation of the candidacy, the City of Dubrovnik was exposed to dynamic political controversies raised among the party in power and the opposition, which resulted in early elections in the final months of our work. Ordinarily, such political turmoil would have stopped the project.

However, the motivation of all individuals involved in the process persisted in spite of discouraging circumstances. The need for change expressed within the local community had set down deep roots in the drive and energy crucial for the completion of this project.

In this book one can find the idea of a longitudinal programme design that aims at re-orientating a static city marked primarily by its cultural heritage to a city that promotes communication and seeks for new ways to integrate cultural values and contemporary creativity into its everyday life.

The concept of City in the Making symbolizes the ideas we want to develop. When accepting the challenge of bidding for the title of European Capital of Culture, we embarked on a long journey that might take us in many different directions. On this journey, we will take shortcuts and detours, we will sometimes go around in circles and we are bound to have to overcome numerous obstacles. But we know that once we reach Dubrovnik 2020, it will be a city different from what it is today - one looking ambitiously to its future.

*Co-creators of this book / Programme Incubator*



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A day in Dubrovnik,  
composed by John Lewis,  
1987, performed by Modern  
Jazz Quartet

MUSIC —  
<http://bit.ly/hGubt3>

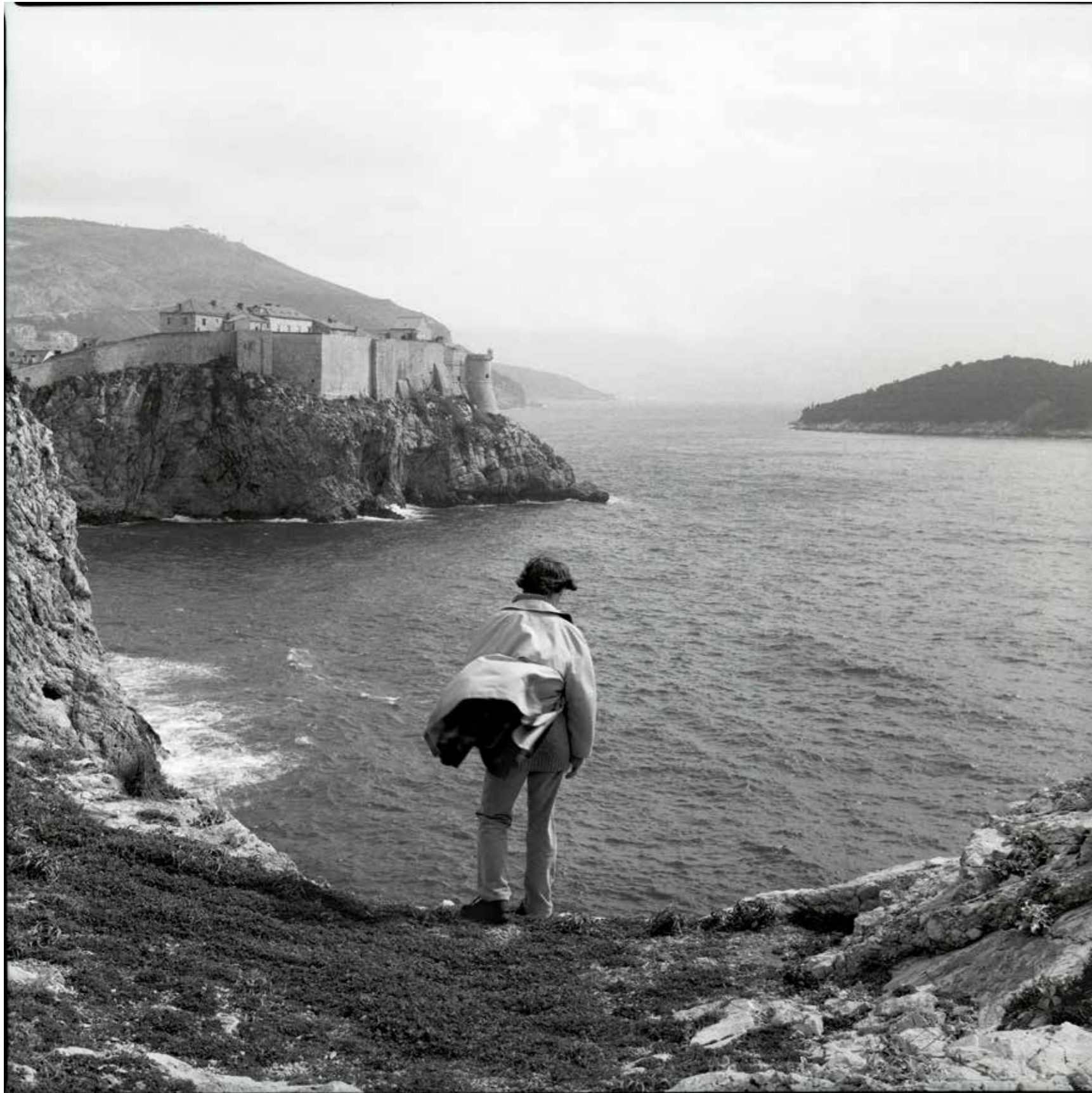


Candidate for  
European Capital  
of Culture 2020



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*city in the making*



Ana Opalić, *From a series 'Self-portraits' Danče, Autumn 2002*

PHOTOGRAPHY—  
Ana Opalić was continuously photographing herself from 1994 to 2007. Emotive and contemplating, taken in an empty ambience, her photographs often carry a sort of anxiety and tension generated by the surrounding reality.

# everyone's invited

Does your city plan to involve its surrounding area?

The Dubrovnik-Neretva County has a unique geo-political position, located in the far south of Croatia, and divided into two sections by the European Union state border. The current population of the County is around 122,000.

The southern part of the Dubrovnik-Neretva County is the only region in the Republic of Croatia that is physically separated from the rest of the country. In order to travel from Dubrovnik, as the seat of the county, to the northwest cities of Metković or Ploče, one needs to cross territory belonging to Bosnia and Herzegovina. Lying off the mainland is Elafiti group of islands that belongs territorially to the City of Dubrovnik. However, Mljet, Korčula and Lastovo are larger and more populated islands with separate cities and municipalities. Such a geographical and geo-political position complicates the mobility of artists and cultural programmes in the county region, as well as public participation in cultural programmes. This relatively small and low-populated region is poorly connected due to spatial and transport conditions.

The City of Dubrovnik invited all the cities and municipalities in the Dubrovnik-Neretva County to participate in the candidacy of Dubrovnik as European Capital of Culture 2020. The Dubrovnik-Neretva County, along with most of its cities and municipalities, signed a Letter of Intent in which they made a commitment to jointly participate with all their available capacities in the preparation of planned and submitted projects, in the event that Dubrovnik takes the title of 'European Capital of Culture 2020'. The signatories of the Letter of Intent committed to the promotion of the European Capital of Culture initiative throughout the entire period of its preparation and implementation. In particular, they would promote the City of Dubrovnik in its candidacy for the European Capital of Culture 2020 title, and would actively contribute to the quality of the cultural programme of the candidacy through their projects. Cultural operators from the neighbouring cities and municipalities participated in the consultation process through the Programme Incubator and submitted several project proposals that are included in the programme part of the bid book.

The joint efforts of working on the candidacy of Dubrovnik for European Capital of Culture create new forms of cooperation, which should help in better connecting the hitherto 'unconnectable' regions of the county economically, socially, scientifically and culturally. It will open up a permanent artistic dialogue in all corners of the county, which will result in better collaboration and new and sustainable cultural projects.

The Dubrovnik-Neretva County is rich in cultural-historical monuments, in the material and immaterial heritage. The region has a wealth of exceptionally valuable and diverse natural landscapes, which include a national park, several natural reserves, and a unique Ramsar wetland region in the Neretva River valley. There are numerous cultural events, festivals and summer schools organized throughout the region of the county. In recent years, new museums and exhibits have opened and important investments in the field of culture are being planned.

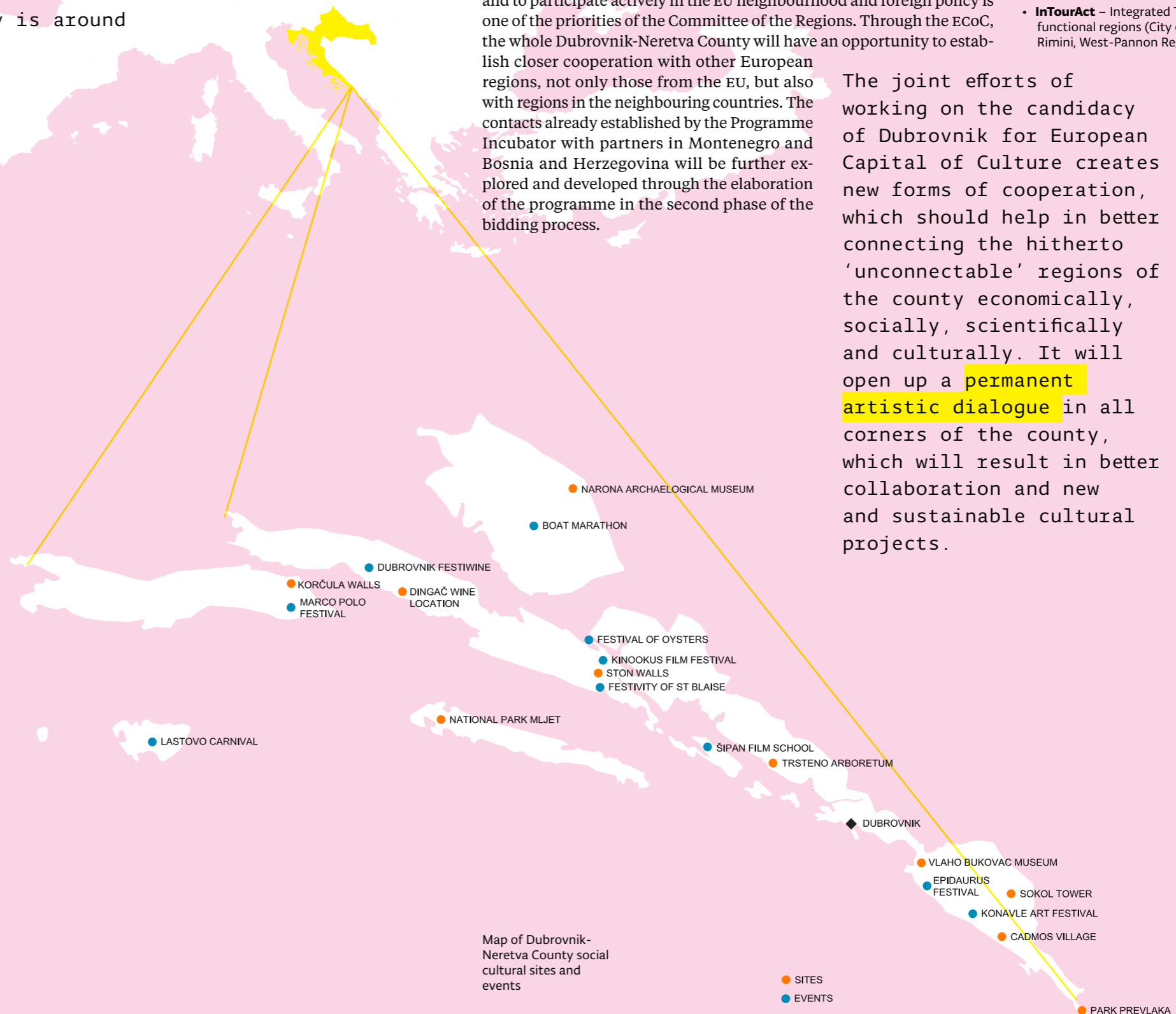
In addition, landwards, the Dubrovnik-Neretva County is surrounded by European countries that are not EU member states. The Dubrovnik Republic – as a city-state, located at the crossroads of powerful states and empires, always acted as a node throughout history, and it successfully collaborated, traded, and communicated with both the East and the West. Today, the European Union seeks to affirm the role of culture in foreign affairs, and to promote intercultural communication and international cultural cooperation with neighbours. For Dubrovnik, the development of strong cultural relations with neighbouring countries is essential. For this reason, we have already invited partners from Montenegro and from Bosnia and Herzegovina to collaborate in the early phases of the candidacy.

Finding ways for regions to be more active in cross-border cooperation and to participate actively in the EU neighbourhood and foreign policy is one of the priorities of the Committee of the Regions. Through the ECOc, the whole Dubrovnik-Neretva County will have an opportunity to establish closer cooperation with other European regions, not only those from the EU, but also with regions in the neighbouring countries. The contacts already established by the Programme Incubator with partners in Montenegro and Bosnia and Herzegovina will be further explored and developed through the elaboration of the programme in the second phase of the bidding process.

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Several cross-border projects involving partners from Croatia, Bosnia and Herzegovina, Montenegro, Serbia and Kosovo can be mentioned:

- **Project HER.CUL** valorisation of the cultural heritage of medieval tombstones (stećci) in the Western Balkans (partnership between Dubrovnik-Neretva County, Municipality of Pljevlja (Montenegro), Tourist board of Western Herzegovina and Municipality of Prijepolje (Serbia))
- **Dubrovnik and Kotor** – Cities and books (partnership between Croatian and Montenegro financed from IPA pre-accession funds)
- **Olympic Hopes** – cooperation between Dubrovnik and three Montenegrin cities (Kotor, Budva, Herceg Novi)
- **InTourAct** – Integrated Tourism Action Plans for SEE functional regions (City of Dubrovnik, Province of Rimini, West-Pannon Regional Development Company, Lake Balaton Development Coordination Agency, Provincia Campobasso, Municipality Lecce, Municipality Kavala, BSC, Business support centre Ltd. Kranj, Municipality Blagoevgrad, Municipality Glina, Sarajevo Economic Region, Development Agency SERDA)
- **YOU ENTER IN EU 2** – financed through Erasmus promoting mobility of young entrepreneurs
- **WINE** – cross-border (Croatia and Montenegro) project for improving wine tourism infrastructure
- **HERITAGE: DRIVER OF DEVELOPMENT** – IPA transborder programme Croatia and Montenegro
- **Nature for future** – transborder programme between Croatia and Montenegro building partnership between national parks in Croatia and Montenegro



# why dubrovnik?



Why does your city wish to take part in the competition for the title of European Capital of Culture?

Dubrovnik is a historic city and a globally renowned tourist destination – more than 3 million visitors come to Dubrovnik annually. Known as the ‘Pearl of the Adriatic’, Dubrovnik is also inscribed on the prestigious UNESCO World Heritage List. Situated at the very edge of geo-political and cultural intersection, Dubrovnik-Ragusa was known for creating standards that enabled and sustained its prosperous past. Under such a firm brand of historic legacy and attractive cultural heritage, contemporary Dubrovnik has become a city torn by the wide gap of its perception and reality.

Over time, Dubrovnik has evolved into a paradox marked by a nostalgic and regressive transfixion on the glorious past on one hand, and mass congestion of daily visitors that are attracted by the picture-perfect historical scenery on the other. The effect of the instant attraction, coupled with impressive historical narrative and high levels of short-term profits from rapid tourist development, has resulted in a permanent stasis of false consciousness in relation to the meaning of the city’s culture and popularity, as well as its position in the wider European and global context. This stasis is common to many historic cities obsessed with their own reflection in the mythical past, or its symbolic value in present day, yet completely oblivious to the idea of future.

Though it is perceived as grand, Dubrovnik is a small coastal town of 40,000 inhabitants. Inevitably, then, Dubrovnik in its own time is not nearly as significant as it is as a representation of national history and culture or as a tourist destination. Those deeply divided and fixed roles must be stirred by creating the possibilities for balancing the past glory and unstable present. Thus a focus on the future of Dubrovnik and its opportunities, but also its uncertainty and incompleteness, are the starting point of our candidacy. We will grasp the vision of Dubrovnik’s future by critically acknowledging its historic layers and legacy as well as by confronting the inevitable fact of its present reality.

Amongst the multiple historical layers that construct Dubrovnik, the possibility of an unfinished city remains unravelled. Dubrovnik’s inner reality is made of tensions and ruptures that illustrate the consequences of the constant pressures on its polished, commercially lucrative and seemingly unchanged surface. By stepping outside the traditional boundaries of the city, we attempt to re-create the inner and outer perceptions and meanings of culture. Transformation becomes an imperative, not in the sense of the re-creation of new set of boundaries or new forms of limitations, but as myriad possibilities for the sustainable development and survival of culture in the planning and making of a city.

The EcoC title will serve as a medium through which we share the process of cultural paradox. Through this process we want to distance ourselves from inadequately implanting, orchestrating and fabricating the cultural dimension of a city. We do not believe that a new cultural space or new cultural activities by themselves can be a simple solution to transformation, as has been repeatedly proven. Rather, through our approach to Dubrovnik 2020, we will boldly make an attempt to solve the puzzle collectively by focusing on issues that are not exclusively our own, but are part of the wider discourse on European values and European concerns. Our candidacy directly tackles issues of dialogue, identity, engagement, collaboration, sustainable cultural development and artistic expression. We aim to weigh anchor and sail for the title of EcoC, not as yet another emblem and confirmation of the Dubrovnik legacy, but to create a new paradigm and understanding of cultural and artistic practices in the complex terrain of the European socio-cultural context. Entirely conscious of the demanding task ahead of us, we intend to fully engage the value that EcoC status can contribute to the transformation of a city. We are also aware that this value cannot be fulfilled on our own or for ourselves alone. Hence, Dubrovnik 2020 is co-created through collaboration, regardless of the geographical, political, ideological or cultural boundaries. *We should not sail alone. We choose not to sail alone!*

Luko Piplica, *What's in the Waves?*  
video still from *What's in the Waves?* 2009

VIDEO —  
'First of all we should be critical about acts and the language of art. Physical exposure does not guarantee radical stance of an author, addressing the reality does not open a dialogue. All is in the waves.'

# city in the making

Explain the concept of the programme which would be launched if the city is designated as European Capital of Culture



Slaven Tolj, *Linija / Line*  
Gradska luka, City harbour, 8<sup>th</sup> February 2003

INSTALLATION / PUBLIC SPACE INTERVENTION —  
*Line* installed on 8<sup>th</sup> February 2003 was an intervention into the Disney-like festive illumination of the city. Tolj added a single line of lights, decorating an area of the harbour that had recently collapsed into the sea. Revealing a part of the city as well as a process of neglect both expected to remain hidden, his action was intended to undercut the escapist idyll.

Our aim was to create a concept that will liberate Dubrovnik from within/itself, from its deeply separated positions and roles, and allow it to be transformed into an urban whole that is culturally creative, vibrant and active. The concept of City in the Making presents an ongoing, unfinished process that stimulates wide engagement in order to challenge our city's history, accept its present state, and co-create its future.

This approach opens the process of programme development, making it as heterogeneous, horizontal and participatory as possible. The concept itself was co-created by a wide pool of mainly local, but also national and European artists, cultural and creative workers, cultural policy analysts, scientists and researchers, institutional and NGO cultural sector representatives. The process of conceptualizing Dubrovnik2020 set the standard for organisational fluidity, thereby ensuring a range of voices that have some resonance in creating the images and ideas of a future city. Placing this process at the core of the Dubrovnik candidacy, we will develop the ECOc title as a dynamic gateway for cultural development the approaches of which will be applicable to many European cities, both renowned or atrophied and decaying. How can the arts and culture (re) define cities locked in the hazardous practice of trading cultural (inheritance) and (natural) resources? How can a city be provoked and motivated perpetually to invent itself, to be vigilant about the pressing issues of reality, visionary about the future prospects, yet respectful and cautious about its legacy?

To address these questions and pressing issues of high relevance on both European and wider global levels, we turned to the local community and the cultural community, at both local and national levels. The responses suggested different routes for the thematic orientation of the candidacy process. These thematic cornerstones instinctively press on key concerns and vulnerabilities that are extremely specific for the local context, yet universal and transmissible.

Dubrovnik 2020 develops on the thematic pillars of Reclaiming the Public Space, Releasing Creative Energy, Redefining Identity and Connecting

Europe in Dubrovnik. In an attempt to create prospects for change, and in line with our established *modus operandi*, the concept of a City in the Making builds on the principle guidelines of **Co-Creation, Artistic Experimentation and Cultural ExChange (Change through ExChange)**. The concept of City in the Making seeks to explore 'the space-in-between' possibilities and prospects of artistic and cultural intervention in a city defined by cultural heritage. We co-create new fabric from within, converging old and emerging tissues. *We challenge traditional assumptions as to what culture in historic cities can and should be, and how heritage can be activated by contemporary artistic practices. Along these lines, City in the Making becomes sustainable through the perpetual inventing of future cultural legacies.*

The space **in between** is a charged void: a space between polarities, filled with energy, and a space where everything can occur. Dubrovnik's social, public, economic and cultural space today is split between juxtaposed realities and conflicting dichotomies. Our space in between is not realized – it is a potential, a space of tension which can generate positive outcomes using the energy it holds.



POSTIMPRESSIONISM  
SURREALISM  
POSTMODERNISM  
TURISM

it's all about memory



Dan Perjovschi, Dubrovnik piece (detail),  
Art Workshop Lazareti, part of the exhibition LOVE IT OR  
LEAVE IT, 5<sup>th</sup> Biennial in Cetinje, 2004

**DRAWINGS —**  
Bridging the divide between action art, performance and art in public space, Perjovschi's contribution serves as a model for visual action in urban space and for the new role of the artist which, in Perjovschi's view, lies in both critically questioning the venue and the artistic self-conception of the exhibition, and ensuring that any intervention achieves maximum effect with minimum input of resources.

## co-creating the city how is the programme co-created?

This programme, as well as the entire bid book, is the product of an **extensive and wide-ranging co-creation process**. We did not take the road of selecting a program director. Instead we have formed a program incubator consisting of close to 50 individuals representing all spheres of the social, cultural, and creative scenes, both locally and nationally. The program incubator featured **'programme cells'** encompassing: local cultural institutions, performing arts, creative industries, the independent cultural sector, educational & scientific sector, youth cultural scene, social & civil society sector, individual artists and amateurs, the private and business sector. Extending from the program incubator, further collaboration activities were established in the local community and in institutions such as kindergartens, schools, colleges, universities, the chamber of commerce, county administration, professional associations (more information can be found in the outreach section of this bid book).

Describe the structure of the cultural programme, including the range and diversity of the activities/main events that will mark the year. For each one, please supply the following information: date and place / project partners / financing.

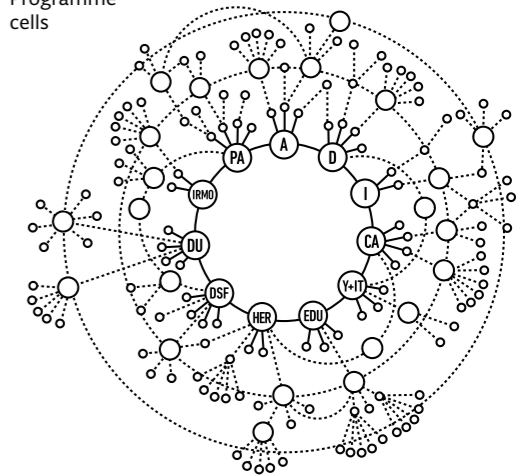
How will the cultural programme combine local cultural heritage and traditional art forms with new, innovative and experimental cultural expressions?

How has the city involved, or how does it plan to involve, local artists and cultural organisations in the conception and implementation of the cultural programme? Please give some concrete examples and name some local artists and cultural organisations with which cooperation is envisaged and specify the type of exchanges in question.

Contrary to standard governance models, the decision making power was delegated to the collective of the program incubator, ensuring the authenticity and uniqueness of the proposed program structure. Although this method resulted in a longer process of incubating project ideas, it gave us an opportunity to examine the focal issues of the city and its future.

In the second phase of the candidacy process, we will foster cultural exchange by creating new social and cultural connections on different scales and in various realities: from the scale of the community of the Dubrovnik region, South-Eastern Europe, to the EU and beyond; in physical, social and virtual space. Throughout the next phase we shall continue to collaborate with internationally renowned Croatian artists and cultural workers, as well as with European organizations and networks.

Programme  
Incubator  
structure /  
Programme  
cells



### Activities will include:

- a series of peer-learning workshops
- creative and educational programs for young people and children
- instigating artistic research projects (emphasis on contemporary art forms and new media technology)
- citizen empowerment through cultural participation
- cultural entrepreneurship programs
- artistic mentorship programs
- programs in cutting-edge urban design



# city in the making programme

a play which makes sense only if collectively played

Dubrovnik's historical, geopolitical and geographical reality throughout history existed in-between challenging systems (Venice and Ottoman Empire, East and West, Christianity and Islam, Catholicism and Orthodox, Balkans and the rest of Europe). This in-between existence always placed Dubrovnik in an intermediate and isolated position defined uncertainty, with the main tool of its survival being communication.

Today this position is continuing with Dubrovnik as a link between EU and non-EU, diverse cultures and societies, varied histories and value of culture. As a European Capital of Culture and with its historical and contemporary experience, Dubrovnik is to continue this role of recreating historical and establishing new routes of communication and knowledge exchange. The contemporary context of Dubrovnik's existence consists of opposing realities, lack of communication and contrasting values within its community. This means that this state of uncertainty and permanent tensions can be utilized as an ideal setting for aspiring towards inclusiveness, heterogeneity, dialogue and continuous cultural exchange. The programme of the City in the making proposes diverse projections of future Dubrovnik through the idea of an unfinished city. Through a wide range of interdisciplinary project ideas, using the following principles as its guidelines: co-creation, artistic experimentation, and cultural exchange (change through exchange) we will create a platform for resulting experiences.

The focus of the candidacy will ensure the participation from all stakeholders in an effort to institute sustainable long-standing partnerships on all levels. The imperative lies in overcoming the bipolarity of the city itself, in a constant tension between consumption of the preserved heritage on one end, and sustainable management of cultural resources and development of artistic expressions on the other end. Implementing co-creation can offer a solution to this issue. Co-creation takes form of an invitation and community empowerment. In a specific sense it reinvigorates the living culture, it emphasizes contemporaneity not solely in fostering, maintaining and living (in), growing, creating, and re-creating.

A city is co-created as an idea, a collective dream involving individual visions of local community members, city-dwellers and travellers, government institutions and civil society groups; its function being converting ideal into form, interaction into creativity, and economy into means for achieving cultural goals.

Through the programme of our candidacy, Dubrovnik becomes an artistic playground (a place for artistic experimentation) where project ideas are being experimented with, tested and eventually transmitted to other cities. This opens perspectives and insights into plurality of a city on a vertical axis and the multiple of cities on a horizontal level. The idea of a city as a subject of cultural and artistic experimentation becomes ever-present, generic, and not fixed by time or place.

In co-creation, the city appears as a living tissue, not as a static image. Such city is experienced as a play, emphasizing the importance of engagement of all players, while retaining the importance of the play itself; in emphasizing it as an on-going activity with the value in the activity itself (not necessarily one static goal); a play in which the players freely and openly define and redefine its rules and structure and finally a play which only makes sense if collectively played .

Using the vision of a City as artistic playground, we want to make a shift away from the fixed position of Dubrovnik as a historic city, turning it from the scenic destination to the experimentation site. Based on the fact that the process behind the city making is the core of our concept, we decided not to focus our programme around specific curatorial logic, rather, we offer the ground for explorative and emerging artistic practices as well as socio-cultural activities. Accordingly, artistic capacity building and audience education, development and community engagement becomes imperative.

It is important to note that the artistic projects are sensitive to local context and as such are likely to be sustainable and attractive to wider international community. With this in mind, we propose an attempt to address and resolve the issue of cultural sustainability in the broad sense, i.e. the impact on historic, cultural, social and natural environment. This is an issue Dubrovnik shares with other historic sites in the 'old continent'. To voice the issues to be addressed under one concept of sustainability allows for an in depth dealings with all spheres of life (from urban and cultural planning, cultural integrity and diversity, production, consumption and participation patterns, social and cultural needs, questions of identity, reawakening the cultural awareness and interests of the citizens of the region, reviving and activating abandoned spaces and practices). The next phase will be marked by intensive cultural exchange and collaboration through establishing partnerships for full implementation of the City in the Making concept.

What is the artistic vision and strategy for the cultural programme of the year?

## visions of a co-created city

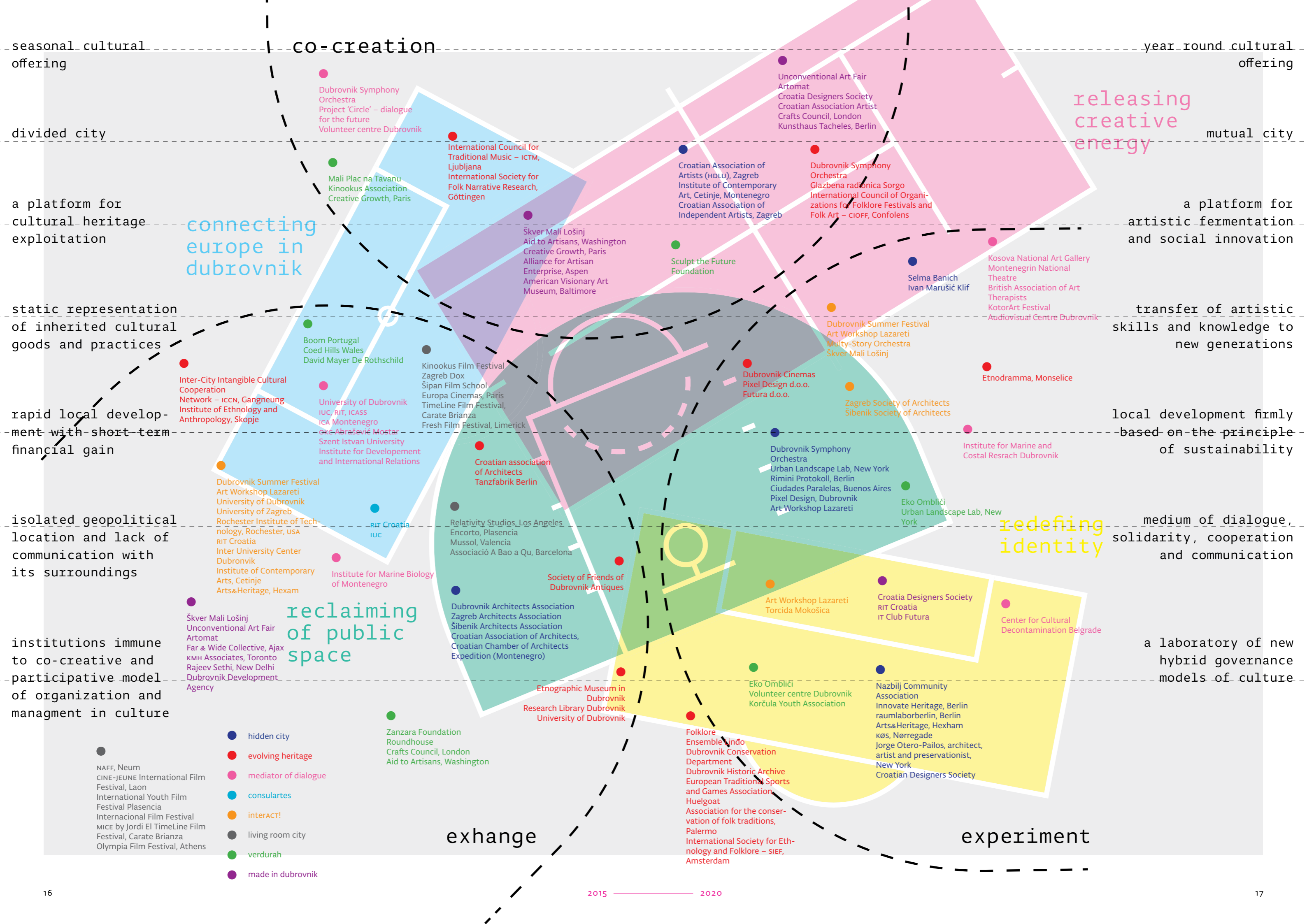
Design of our cultural program structure is presented in city in the making map. While conventional maps usually feature a static formation of the city with designated guidelines, our map is dynamic and made of diverse artistic and socio-cultural projects ideas.

As a firmly conceptualized ground, City in the making map is open for continued interventions, overlapping, new formations, up-scaling/down-scaling, different shapes and sizes of what, a city, European Capital of Culture, can be.

The City in the Making process challenges the current divisions of a city that has been reduced to the status of a tourist destination. When trying to resolve the bipolarity of the City, one must seek for answers in the 'space in between'. This unharvested ground is exactly where we saw the opportunity for filling the void between a current status quo and the visions of the future. We show this through the map of the City in the Making. The Map serves as a guideline for the co-creation process, and illustrates the core of our candidacy. It becomes a blueprint that can be transferred to other cities facing similar issues. *Dubrovnik thus becomes a paradigm of a City that transforms problems into opportunities.*

Our visions of the city in the Making in 2020 are:

- Dubrovnik has a year round cultural offering
- Dubrovnik is a mutual city of all of its citizens, visitors and seasonal labor force (immigrants & minority groups), a city where all stakeholders have an opportunity to take part in creation of their cultural offerings
- Dubrovnik is a platform for artistic fermentation and social innovation
- Dubrovnik is actively engaged in transfer of artistic skills and knowledge to new generations
- Dubrovnik is a city where all development stages are firmly based on the principle of sustainability
- Dubrovnik is a city that took control of its isolated geopolitical location and transformed it into a medium of dialogue, solidarity, cooperation and communication between East and West, North and South
- Dubrovnik is a platform where arts, crafts, and science merge into sustainable local development, transferable into wider European framework
- Dubrovnik is a city that transpends historic legacy into future heritage
- Dubrovnik is a laboratory of new hybrid governance models of culture



# hidden city



**Description & objectives:** This project invites international artists working together with anthropologist, sociologist and cultural entrepreneurs to reside in hidden (otherwise unnoticed, 'under the tourist radar') neighbourhoods/locations where they take time to engage into the existing social context. Within the local community invited artists explore and research this 'hidden' location not as a setting, but as a starting point for their artistic work. This engagement results in creation of artwork that remains in the neighbourhood/location to become a part of a new social context.

It enables constant dialogue between community (both permanent and temporary) and international artist scene. The first cycle of the project is intended to run in the period from 2016–2020 when the first of interactive maps of hidden locations is created. This map of 100 site specific locations then takes both temporary (visitors/tourists) and permanent citizens of Dubrovnik on an engaging and exiting tour, and at the same time leaves Dubrovnik with living artistic legacy.

Taking the form of a residency programme and transforming it into an interactive and socially sensitive programme activities envisioned are:

- Alternative tours to unknown parts of Dubrovnik, featuring stories of Dubrovnik citizens. This would encompass individual one-to-one, personally guided visits, audio-guides prepared by citizens, local and international artists, chefs, immigrant workers, etc.
- Opening for the first time places across the region never available to a general public (private gardens, homes, inaccessible public spaces, storage of museums,
- New maps of Dubrovnik, including 'the smells of Dubrovnik', 'the sounds of Dubrovnik', 'Dubrovnik just for children', etc.

**outcomes:** fostering social interaction, dispersive art collection, site specific map of contemporary cultural heritage, boosting international visibility



# evolving heritage

**Description & objectives:** The project idea deals with historical heritage and intangible heritage of Dubrovnik. The main goal of the project is to activate heritage as a part of community of co-creative involvement. This implies unlocking possibilities of artistic intervention which will contribute to creation of contemporary layers of a city in the making.

Historical heritage in Dubrovnik is inherent to all cultural activities. Paradoxically, this common resource is not adequately used in community of this city.

Intangible heritage, on the other hand, is often used just as an ornament on a commercial postcard of a historic city. With its roots in folklore, intangible heritage in modern Dubrovnik is more and more detached from its community, as well as from the contemporary art production and development of new forms and media of art expression.

The project gathers local, national and international institutions, individual artists and researchers in folklore, ethnology, contemporary dance, ethnographic film and music to discuss and then shape new variations of intangible heritage and its relations towards audience and community.

- Researching and displaying unique European archeological treasures (Cavtat Aquaduct, Iliric Vilina Cave, Ancient zodiac in Spila Cave on Pelješac, Glagolic artefacts) through the revitalization of Pustijerna archeological museum site.
- Creating modern applications of traditional tangible heritage in relation to new digital technologies (mobile platforms applications, sound engineering, 3D mapping, virtual reality, online educational programmes).
  - Creating a collaborative archive center for intangible heritage with the ambition to encompass wider Mediterranean region
  - Folk echoes – organizing workshops and performances which will include scholars (in ethnology, anthropology, folklore), members of folklore assembly of Lindo (Dubrovnik), Dubrovnik Museums, contemporary dance artists and community.
  - Re-conceptualizing the programming and conservation methods for run-down suburban summer villas by introducing a set of community based programmes. This implies low cost and easily reversible interpolations and collaborative interventions
  - Cross-disciplinary cooperation (architects, designers, urbanists, art historians, information technologies, hospitality industry) in the development of city's visual communication (road signs, legends, advertising spaces) and urban equipment (benches, bus stations, trash cans). The focus is on artistic articulation and use of new technologies.

**outcomes:** creating new platforms of digital communication, developing database of intangible heritage practices, international research projects and workshops, new folklore interpretations as intangible cultural heritage, intercultural communication, audience development, innovative conservation of existing heritage sites, hybrid and self managed governance models, revitalization of suburban areas by revitalizing the community.

# mediator of *dialogue*

**Description & objectives:** This project focuses on Dubrovnik as a mediator in creating new social and cultural connections through exchange of know-how in cultural development. This consists of: cultural activism, use of new technologies, cultural rights, new governance models, cultural democracy and intercultural communication. The transfer of knowledge takes a therapeutic form in identifying the best remedies/solutions for problems common to cultural field. This implies cross-border communication and participation that thematically tackles problems (conflicts, position of youth in society, development of independent cultural and creative scene) and their potential solutions. Activities underway include:

- **Awakening Youth Festival** – a platform for young artists to make their first public performances and recordings and at the same time exchange experiences with their young colleagues abroad. The Festival builds on partnership and cooperation with similar initiatives in Europe and is co-produced by a number of associations of young musicians. Individual performances that take place in rural settings feature experimental music, video art and photography, and are accompanied by a series of workshops on copyrights, royalties, creative industries self management, youth empowerment and engagement.
- **KotorArt** – participation of several cultural institutions of City of Dubrovnik in official programme of KotorArt Festival in Montenegro (July 2015). This will be the first attempt to create continual creative exchange between these two towns and countries in the post war period.
- **ON/OFF** – the project focuses on the issue that Dubrovnik, as one of the most prominent tourist destinations in the Mediterranean, and which relies on recruited guest-workers (temporary labour migrants) to fuel its summer season tourist boom. Project partners include civil-society organizations, trade-unions, social research institutions (Migration Policy Institute, Institute for development and international relations), Art-workshop Lazareti, documentary filmmakers. Research takes place from mid 2015 through 2019 and results will be published in a form of a documentary and a publication in 2020 presentation events. The massive influx of both (foreign) tourists and guest-workers, seasonally or temporarily, underlines the need for a comprehensive social and spatial analysis of this phenomenon in greater Dubrovnik through:
  - Investigation of specific forms of tourism and its ‘side-effects’ within the wider context of temporary and permanent population movements.
  - Exploring migration to Dubrovnik through aspects of labour migration, return migration, retirement migration and the special feature of second homes (semi-migration).
  - Hands-on research into the substrata of urban and social form of this changing Mediterranean city, in order to analyse the impact of migration on community development,.
  - Proposal of new spatial, infrastructural organizations of co-dependence and co-existence between indigenous residents, tourists and guest-workers.

**outcomes:** enabling conflict reconciliation, transfer of knowledge, artistic co-creation, in depth social and economic research, improvement of communication



# *consulararts*

**Description & objectives:** The project rethinks the historical notion of Dubrovnik Republic diplomatic consulates and their use as outer trade posts. These communicating channels are what once made Dubrovnik powerful. Project includes identifying partners (individual artists, organizations as well as cities) who will join the network of Dubrovnik **‘artistic consulates’** and

collaborate on the projects of the Dubrovnik 2020 programme. The project will start with expatriate Dubrovnik artists who will collaborate with their local colleagues in European cities. This collaboration specifically addresses the relationship between the two places, resulting in artistic expression. In attempt to recreate similar setting in the 21st century, we position Dubrovnik to become the metropolis of the highly charged void. Following the old routes, we aim to create new networks by overcoming traditional boundaries through exchange and co-creation. Up till 2020 Consulararts be established across Europe. In 2020, *Dubrovnik Elsewhere* will be presented in Dubrovnik as well as in all locations examined through the project. The project methodology is transferred to other continents from 2020–2025. Consulararts will additionally be developed through announcing European Public call for City in the Making artistic programme in all Dubrovnik’s sister cities. Cooperation agreements with sister cities are already underway.

**outcomes:** creating collaborative networks, boosting international visibility, artistic co-production, extending the outreach of Dubrovnik 2020 artistic programme co-creation and presentation.

# interACT!

**Description & objectives:** This project explores the links and conventional cannons of how, where and by whom the cultural content is created. InterACT addresses physical, social and mental borders of the city by using participatory art forms, artistic interventions and high art production (that engages wider public). By provoking experimental shifts in these relationships, interACT! seeks to expand the reach of content creation, territorially, socially and artistically. This project idea features activities that address the educational aspect. The focus is on audience inclusion, participation and co-creation during all the phases of the artistic processes. Series of pilot projects throughout 2015 and 2016 include:

- Staging theatre performances in run-down/suburban locations in cooperation with Dubrovnik Summer Festival
- Induction of subculture in mainstream (elitistic) heritage locations in cooperation with renowned Croatian street artists
- Music production in closed atomic shelters in suburban areas in cooperation with Dubrovnik Symphony Orchestra and local environmental NGOs
- Opening rehearsal processes for the wider public
- **Little School of Architecture** The main objective of this ongoing project is to educate the pre-school and primary school children on the importance of sustainable urban planning. The project aims to empower younger generations to become active participants in the city development planning processes. The study about interdisciplinary processes of urban and architectural design exercises imagination, creative and critical thinking. The project methodology includes immediate work with children performed by architects and teachers. In the workshops children use drawing, model making and other methods to creatively express themselves in the learning process.
- **eduCART** is a creative and educational programme that engages students and young professionals from the field of music, fine arts, theatre and performing arts. Under the mentorship of esteemed Croatian and international artists (and with the active support of the University of Zagreb) these young authors will work together to produce theatre performances that focus participatory and socially engaged theatre.

First two years of project implementation will serve as a platform for continuous capacity building of cultural sector. Additionally, this pilot project introduces new standards for inclusive culture practices, that will then be further expanded in Europe.

**outcomes:** engagement of different social groups, activation and revitalization of public space, artistic co-creation, new cultural content, audience development and outreach, citizen empowerment.



## living room city

**Description & objectives:** This project highlights the importance of the public space within the City Walls through the number of curated pop-up events. The key value of public space defining the old city Dubrovnik (intra muros) was its significance in offering the extension of personal space – a shared living room. This contributed to the theatrics of the city itself, making it a breathing and everchanging organism. Nowadays, the changes in the social and economic environment resulted in radical reduction of open access to these spaces. As all of these changes influence the overall changes in the mental projection of the city, it is necessary to find a way to reimagine the city in the set of new circumstances. The events include:

- **Melting Spot** – reimagining key open spaces within the city walls through open air lectures, community kitchens, social choreography, performance art, and visual design (green market, public squares, City Walls fortifications)
- **Sail in Cinema** – movie nights in small ports on the surrounding islands. Sea becomes an open space populated by audience of small communal boats thus exporting the values of public space to a wider rural area.
- **Fatamorgana** – public advertising spaces and city-lights billboards are used as outdoor gallery spaces for renowned European Art Universities and galleries.

**outcomes:** accessibility and multi-purposing of public space for artistic use, raising awareness among local community on contemporary art forms, access to new media art content, integration of surrounding and wider European communities.



**Description & objectives:** This project is designed to raise awareness on the importance of environmental protection, and inspire utilization of waste materials through the arts, science and food. The project consists of educational activities on the topics of permaculture, land art, up-cycled sculptures and furniture.

- **eARTth Upcycling/Recycling** – creative experiences festival and workshops to inspire sustainable and planet friendly practices. Workshops will focus on new art forms using natural and waste materials. The project will be co-created with European partners and positioned on Pelješac peninsula Neretva region
- **Organika** – project co-created with small food producers from the region, chefs and community in order to create a culture of organic sustainable produce. Innovative practitioners from around the world will be invited to take part in the co-creation process including: education on local flora and fauna, site specific organic cosmetics production and seed exchange.
- **Silk Cocoon** – alternative understanding of the landscape – project that activates both artists and the space in Konavle region through land-art project, documentaristic workshops, music, sound and words workshops, creation of temporary zones for exchange of goods and ideas (seeds, artworks, stories..)

**outcomes:** environmental awareness and protection, transfer of knowledge, intersectoral co-creation.

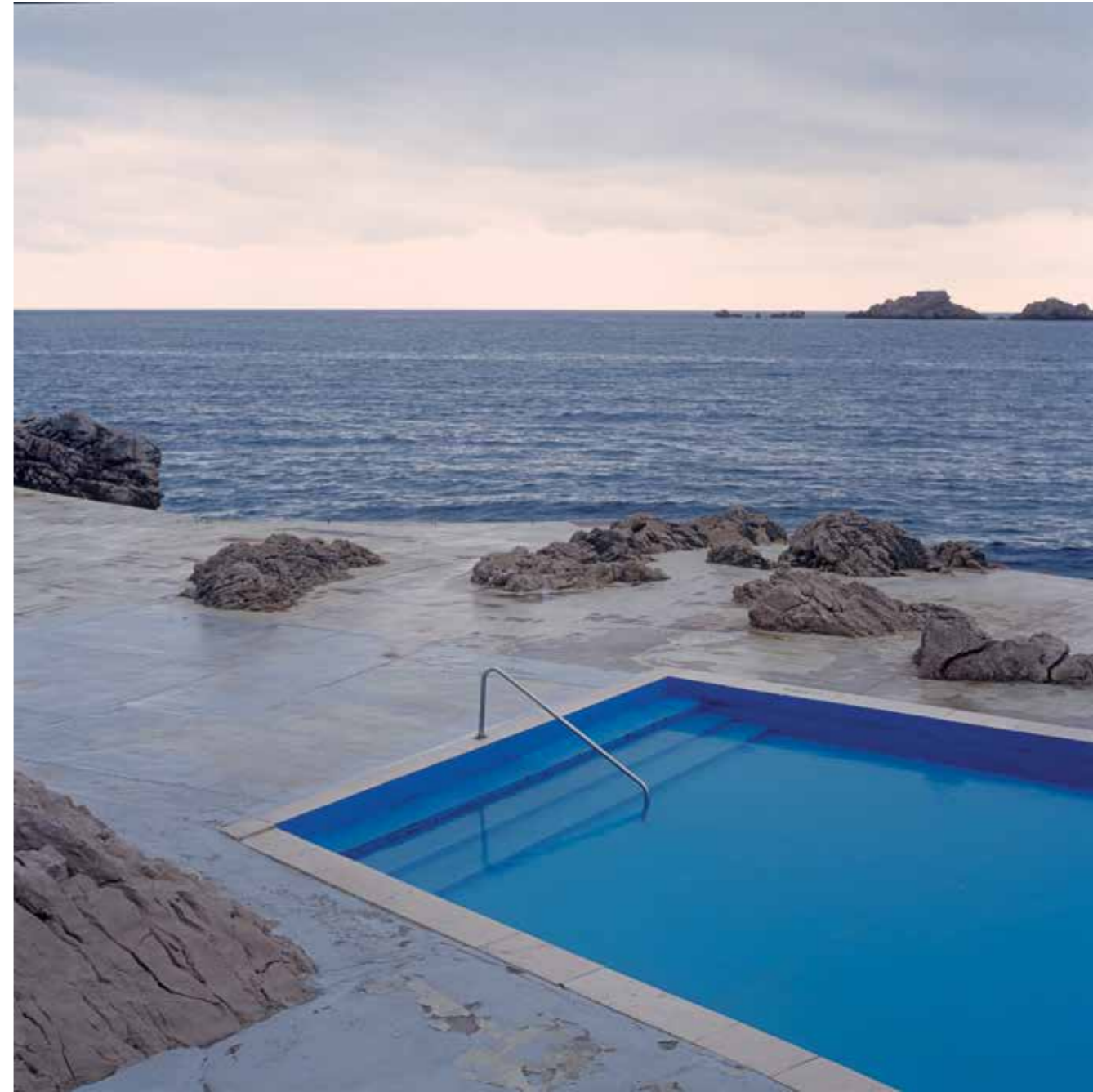
**Description & objectives:** This project seeks to create a platform for co-creation, between artists designers, scientists, traditional crafts and students. It fosters a multi disciplinary approach which will develop ethical and innovative local practices and create a culture of social entrepreneurship and sustainability. The project addresses and engages unemployed, special needs populations and youth. The activities consist of:

- Convergence of artistic production – The *Made in Dubrovnik* products will be synonymous with socially conscious, innovative and ecological sustainable practice which will be the combined input of various sectors. These limited edition products and souvenirs will be the result of creative thought, innovative practices, social awareness and dialogue. Additionally, they create a platform for dialogue and foster new industries in the region where currently almost everything is related to tourism.
- Collaboration through educational dialogue – studio programmes that provide a professional art studio setting and facilitation for drawing, painting, ceramics, mosaics, wood, textiles, printmaking, photography and art therapy. Most studio programmes will be open to all members of the community with special programming tailored to various groups from special needs to youth.
  - Fusion between production and traditions – collaborations will be created between young designers and traditional crafts women, scientists and traditional materials producers in order to create products that use traditional knowledge whilst evolving it with innovative new materials and practices.
  - Social entrepreneurship development – start up tech service platform through cooperation with local universities and students to create business plans, marketing, visual branding and budgets for the merchandise. This further develops into a service center that provides services for small entrepreneurs in the community and region.
- Delivery – through unconventional art fair Artomat involving into a pop up format throughout the region

**outcomes:** enabling the transfer of skill and knowledge, citizen empowerment and participation, promoting social inclusion, SME development.



*Borko Vukosav, Untitled*  
From a series of  
photographs City, 2015



*Borko Vukosav, Untitled*  
From a series of  
photographs City, 2015

PHOTOGRAPHY—  
'Photographs are taken in  
Dubrovnik. City where I was  
born, that I left... A city that  
I've lost a memory of.'

# europa and europeans — citizenship, (ex)change and value of culture



Elaborate on the scope and quality of the activities:

- Promoting the cultural diversity of Europe, intercultural dialogue and greater mutual understanding between European citizens;
- Highlighting the common aspects of European cultures, heritage and history, as well as European integration and current European themes;

- Featuring European artists, cooperation with operators and cities in different countries, and transnational partnerships. Name some European and international artists, operators and cities with which cooperation is envisaged and specify the type of exchanges in question. Name the transnational partnerships your city has already established or plans to establish.

This is the very first time in the history of the ECoC that a Croatian city will carry the prestigious European Capital of Culture title. It is an honour but also a great responsibility for the most recent, 28th, member state joining the European Union in July 2013.

As a consequence of the lengthy transition and EU accession processes, as well as the deep economic and social crisis, Croatian citizens are yet to embrace their newly assigned EU identity. One of the key challenges in preparing the programme will be finding ways to use the platform of the ECoC in order to promote the idea of European citizenship, as well as to serve as a point of contact between all Croatian cities and citizens with their European partners, interlocutors and audiences. The City of Dubrovnik is fully committed to meeting this challenge, and has begun to work on such issues.

Additionally, if Dubrovnik takes this prestigious title, as a tourist destination exposed to millions of visitors from all over the world, the potency of the ECoC will be multiplied. Dubrovnik will have to find a way not only to present itself and Croatia to European citizens in the context of ECoC but also to present European culture to the hundreds of thousands of visitors from other continents visiting Dubrovnik every year. This is exactly why each of our programmes has to be co-created and co-curated with European partners, thus ensuring strong European mark.

Programme and projects of Dubrovnik 2020 will address issues of present-day Europe. Contemporary Europe has been built on rapid development with devastating effects on the environment and natural resources (Verdura); Europe has manifested huge social discrepancies be-

tween centre and periphery in cities, states but also within European Union as such (Hidden City, InterACT, ON/OFF) and effectively failed to include a portion of its citizens (mostly immigrants) in cultural and political participation (ON/OFF) and public space discussions (Living Room City). These processes, together with an orientation toward an exclusively western exposure and specific conditions of isolation from the turbulent (eastern, middle eastern and southern) surrounding, create a crisis of identity (Made in Dubrovnik) but also seeks to find new ways of cooperation and exchange of knowledge and skills (Consulararts).

Focus on citizens, on their social and economic wellbeing, has deep historical roots as it was one of the founding principles of the Dubrovnik Republic.

Paradoxically, when incubating the programme, the key issue encountered was today's profound alienation of the city from its citizens. This problem is shared by many cities in Europe and although citizenship is generally understood as a civil, social and socio-economic term, EU citizenship has been a legal concept since it was introduced in the Treaty of Maastricht in 1992 (Part Two, Article 8). **Dubrovnik 2020 wishes to assert the importance of the concept of 'cultural citizenship', which is interpreted as a dynamic process rather than a fixed identity. Through**

This can be illustrated by the following historical facts:

- One of the first medieval sewage systems built in Europe 1296 – still in use today 1296
- The Franciscan monastery pharmacy, founded in 1317 – the third oldest pharmacy in Europe. 1317
- Quarantine since 1377. 1377
- Dubrovnik was the first European state to abolish slavery and forbid the transport of slaves as early as in 1416. 1416
- Dubrovnik established an orphanage, one of the first in the world, in St. Clare's Monastery in 1432. 1432
- The Law on marine insurance (Ordo Super assecutoribus) of 1568 is the oldest marine insurance act of that type in the world. 1568

Ivona Vlašić, *Horizons*, series of photographs  
Art Workshop Lazareti 2013

#### PHOTOGRAPHY —

These photos open up the question of what happens when we enter the space familiar to us but somehow different, shifted, inverted, similar to the way in which we see the space in our dreams? Further on, what happens when we assimilate time categories of 'before'

and 'after' and create one hybrid 'present' moment? Are those melancholy – nostalgia charged photographs provoking a cry for certain better moments, reminiscing Mediterranean *joie de vivre* which we cannot even recognize today in the cruise ships crowd and the parallel dying out of the City life.' (Rozana Vojvoda, 2013)



its different projects, Dubrovnik 2020 will focus mainly on the notion of sustainable cultural co-creation as a prerequisite for 'European cultural citizenship'.

In the period leading to the year of the title, we plan to involve various partners in collaborative reflection on the idea of cultural citizenship in 21st century Europe, and the role of citizens in city making. Partners will include not only cultural networks in Europe but also bodies working on aspects of citizenship education, citizenship and social dialogue, as well as various European platforms that focus on the importance of culture as a key component of European citizenship.

As the true idea of citizenship can be initiated in the virtual space, but can never be fulfilled without the existence of physical public space, we need to seriously reconsider the relationship between citizenship and public space. By doing so, and with no intention to undermine the importance of virtual space in connecting human beings, developing social movements and promoting interaction that can be creative and participatory, we intend to affirm the role and importance of physical public space as nucleus of social interaction in the digital era. The citizen is then viewed not as a consumer, but as an active collaborator in the making of his or her habitat. Hence, our projects aim at questioning the role of culture and strengthening citizens' empowerment in the city making process (Hidden City, ON/OFF, InterACT, Evolving Heritage, Made in Dubrovnik).

Furthermore, building on the rich legacy and the role Dubrovnik has played through centuries we want to explore the potential of re-creating dialogue in contemporary Europe (Mediator of Dialogue).

cultural and science diplomacy in furthering intercultural dialogue with third countries and regions. For Dubrovnik, collaboration with its neighbours is not a question of choice. It is a necessity and the only way we can re-create historical cultural ties and build new relations for the future.

Through the establishment of the network of Consulars, building a network of residencies and providing spaces for dialogue, we imagine drawing a map of a new cultural Europe. Dubrovnik then becomes a true place of the geopolitical cultural interaction, a place of new connections and European opportunities.

The third theme, addressed transversally in Dubrovnik 2020 projects, challenges future perspectives and developments in the context of the debate on the value of culture. The dilemma between the intrinsic value of culture on one hand (the right to participate in cultural life, link between participation and quality of life, freedom of expression etc.) and the instrumental role of culture as a vehicle for economic development (role of creative industries, cultural tourism etc.) on the other, has been omnipresent in the discourse of European culture development in the past decades. For Dubrovnik this is an issue of the utmost importance, as culture has been almost entirely reduced to an exploitable resource dedicated solely to the production of economic benefits.

**The City in the Making programme challenges this position in the context of the on-going discussions on the value of culture in the broad sense.** It does so by seeking to achieve sustainability through balance – looking in the space between the intrinsic and instrumental uses and meanings of culture. We do not see this as an either – or debate, but as a dialogue on the co-creation of a cultural value that is not defined by dichotomy, but by convergence and interdependence.

The City of Dubrovnik has established partnership agreements with 11 cities including Ravenna, Ragusa and Venetia (Italy), Graz (Austria), Helsingborg (Sweden), Bad Homburg (Germany), Sarajevo (Bosnia and Herzegovina), Rueil-Malmaison (France), Monterey (USA) and Sanya (China). Dubrovnik has also established a partnership agreement with one Croatian city, the city of Vukovar. Most of these agreements date from the past twenty years while the oldest one dates from 1967. Some agreements have resulted in very dynamic cultural cooperation such as for example the relationship with Rueil-Malmaison, including many concerts, exhibitions, theatre performances, lectures and mutual visits between the citizens of Dubrovnik and Rueil-Malmaison. In the context of the candidacy for the European Capital of Culture we have already contacted all twin cities and will

Idea of cultural diversity, intercultural dialogue and exchange was woven in the tissue of the city long before our times. The Dubrovnik 2020 project is an opportunity to reaffirm the inherited diversity and to reflect on the ways we deal with this tissue in today's world.

Today's geopolitical reality has placed Dubrovnik at the very margin of the economic and political map of the European Union. Boundaries that are being drawn around us are political but can never become social and/or cultural. We take this reality as a serious challenge as EU is promoting the role of culture in external relations and is looking for ways to stimulate cultural operators and organizations to participate in the process, taking as a starting point acknowledgment of the role of EU

Partners considered or contacted so far include:

Tanzfabrik, Berlin  
Culture Action Europe, Brussels  
Migration Policy Institute, Zagreb  
Institute for Development and International Relations, Zagreb  
Dubrovnik Symphony Orchestra  
Ivana Franke, visual artist, Zagreb/Berlin  
Lindo Folklore Ensemble, Dubrovnik  
Dubrovnik Museums  
Selma Banich, dancer and contemporary dance choreographer, Zagreb  
Ivana Ivković, dramaturge, contemporary dance choreographer, Zagreb  
Ivan Marušić Klif, visual artist, Zagreb  
Kinookus Film Festival, Ston  
Zagreb Dox  
Šipan Film School  
Embassy Films/HBO (Game of Thrones), Dubrovnik/Los Angeles  
Boom Festival, Idanha-a-Nova  
Coed Hills Rural Arts Space, Cowbridge  
Kotor Art Festival  
Eko Omblići, Dubrovnik  
Art Workshop Lazareti, Dubrovnik  
Bukovac House, Cavtat  
Nazbilj Community Association, Dubrovnik  
Sorgo Music Workshop, Dubrovnik  
Dubrovnik Association of Architects  
Croatian Architects Association (UHA), Zagreb  
Artomat – unconventional art fair, Zagreb  
Organization of Workers' Initiative and Democracy, Zagreb  
Rochester Institute of Technology  
RIT Croatia, Dubrovnik, Zagreb  
RIT Dubai  
A.U.K., Prishtina  
Croatian Designers Society, Zagreb  
International University Center, Dubrovnik  
Croatian Association of Artists (HDLU), Zagreb  
Ivo Pilar Institute of Social Sciences, Dubrovnik  
DURA – Dubrovnik Development Agency  
University of Dubrovnik  
Zagreb Society of Architects  
Šibenik Society of Architects  
Croatian Chamber of Architects, Zagreb  
Expeditio, Kotor  
Inter-University Centre, Dubrovnik  
Kosova National Art Gallery, Prishtina  
Montenegrin National Theatre, Podgorica  
Institute of Contemporary Art, Cetinje  
Abrašević Youth Cultural Centre, Mostar  
'Circle' Project – dialogue for the future (UNICEF, UNDP, UNESCO project in BiH)  
Center for Cultural Decontamination, Belgrade  
Institute for Marine and Coastal Research, Dubrovnik  
Szent Istvan University, Budapest  
British Association of Art Therapists, London  
Museum of Street Art, Zagreb  
Torcida, Dubrovnik  
Torcida, Mokošica  
Boonika, Zagreb  
Škver, Mali Lošinj  
Croatian Association of Independent Artist, Zagreb  
Čakovec Social Enterprise  
Zanzara Foundation, Italy  
Roundhouse, London  
Ethnographic Museum, Dubrovnik  
Dubrovnik Cinemas

Research Library, Dubrovnik  
Croatian Ministry of Culture – Conservation Department, Dubrovnik  
Centre for Advanced Academic Studies, Dubrovnik  
Historical Archives of Dubrovnik  
Pixel Design, Dubrovnik  
IT Club Futura, Dubrovnik  
Institute for Social Research, Zagreb  
Audio-visual Centre, Dubrovnik  
Dubrovnik Television  
Radio Ragusa, Dubrovnik  
MTV ADRIA, Zagreb, Belgrade, Sarajevo, Ljubljana, Podgorica, Skoplje  
Volunteer Centre Dubrovnik  
Bonsai Association, Dubrovnik  
Trpanj Odma, Pelješac  
Lastovo 'Island of Music' Association  
Cadmos Village, Konavle  
Korčula Youth Association  
Society of Friends of Dubrovnik Antiques  
Dubrovnik Summer Festival  
Aid to Artisans, Washington  
Creative Growth, Paris  
Alliance for Artisan Enterprise, Aspen  
American Visionary Art Museum, Baltimore  
Far & Wide Collective- Fair Trade, Ajax  
KMH Associates, Toronto  
Rajeev Sethi, New Delhi  
Crafts Council, London  
Kunsthau Tacheles, Berlin,  
ICCROM, Rome  
Innovate Heritage, Berlin  
raumlaborberlin, Berlin  
Arts&Heritage, Hexham  
KØS, Nørregade  
Jorge Otero-Pailos, architect, artist and preservationist, New York  
Urban Landscape Lab, New York  
Rimini Protokoll, Berlin  
Ciudades Paralelas, Buenos Aires  
In Situ, Marseille  
Fresh Film Festival, Limerick  
Relativity Studios, Los Angeles  
NAFF, Neum  
CINE-JEUNE International Film Festival, Laon  
International Youth Film Festival Plasencia Encorto, Plasencia  
Associació A Bao a Qu, Barcelona  
Internacional Film Festival MICE by Jordi El Mussol, Valencia  
TimeLine Film Festival, Carate Brianza  
Olympia Film Festival, Athens  
Europa Cinemas, Paris  
European Traditional Sports and Games Association, Huelgoat  
Etnodramma, Monselice  
International Council for Traditional Music – ICTM, Ljubljana  
Inter-City Intangible Cultural Cooperation Network – ICCN, Gangneung  
International Council of Organizations for Folklore Festivals and Folk Art – CIOFF, Confolens  
Association for the conservation of folk traditions, Palermo  
International Society for Ethnology and Folklore – SIEF, Amsterdam  
Institute of Ethnology and Anthropology, Skopje  
International Society for Folk Narrative Research, Göttingen



this must be the place

metropolis of the void

start planning joint activities, aiming to have them involved in the proposed programme and activities.

In April 2011 the City of Dubrovnik founded the Croatian Association of Historic Cities, which has 20 member cities inspired by the organization Heritage Europe. The City of Dubrovnik is a member of several international networks and organizations dealing with culture or which occasionally organize and/or participate in cultural projects:

- European Walled Towns – EWT
- Europa Nostra
- MedCities
- OWHC – Organization of World Heritage Cities
- Forum of Adriatic-Ionian cities

The City of Dubrovnik has hosted numerous international professional symposiums, conferences and meetings focussing on different aspects of the city development. In September 2015 Dubrovnik will host the 14th edition of *The Best in Heritage* – the world’s annual survey of awarded museums, heritage and conservation projects. Partnerships established with the organizations and participating cities will be further developed in the context of the Dubrovnik 2020 project. In the past two years alone, interesting events have included:

- Conference on disaster risk reduction in collaboration with UNISDR (United

Nations International Strategy for Disaster Reduction) on ‘My City is Getting Ready’; September 2013

- Annual meeting and conference of the LUCI (Lighting Urban Community International), November 2014
- Conference ‘From the EU policy to local level and urban planning’ as part of the EU project ‘EUPLETT’ (Europe for Citizens Programme – The Networks of Twinned Towns), May 2014
- The 3rd Annual International Workshop on ‘Sustainable Management and Transport Solutions’ organized by the City of Dubrovnik and the Croatian Association of Historic Towns, and co-financed by an EU-funded IPA Adriatic CBC project called EX.PO AUS ‘Extension of Potentiality of Unesco Adriatic Sites’, September 2014

Additionally, University of Dubrovnik has become a member of the University Network of the European Capitals of Culture in 2015.

In the next phase of preparing the bid, the focus will be put on building partnerships for specific projects that will be further developed through the Programme Incubator and our many project partners. The City of Dubrovnik has established a list of priorities including:

- promotion of various forms of cooperation in different art disciplines (literature, music, performing arts, film, audio-visual, etc.),
- support for mobility (individuals and organizations)

- enhancing international cultural cooperation, promotion of co-productions and active involvement in transnational projects and partnerships in particular EU projects,
- cooperation in the field of heritage (in particular protection and restoration of cultural heritage, exchange of experts, use of new technologies etc.),
- support to cooperation among libraries as well as writers and translators
- support to the establishment of contacts among Croatian and international scholars and artists in order to promote Dubrovnik dialogues on various topics.

The goals in attracting the interest of a wide European public for Dubrovnik 2020 are:

- a) to gain optimal visibility and, when appropriate, widespread European participation in our cultural programme (both 'real and 'virtual')
- b) to raise awareness of the important issues of Dubrovnik 2020, and in particular the concept of the City in the Making and the processes of co-creation that intend to upgrade the traditional assumptions of culture in historic cities, by mixing the traditional with experimentation

Our key methodology is based on a combination of developing a broad European digital database of contacts, including using the extensive networks through which our programme will develop, and the creation of a substantial number of Dubrovnik 2020 Ambassadors. This method will be developed in the next phase of the competition.

Our strategy to attract the interest of a broad European and international public relies on three pillars:

### 1. Cultural sector

There will be a significant network of cultural organizations and individuals in Europe and the rest of the world that will be engaged in the Dubrovnik 2020.

Here are a few examples:

**Hidden City** will involve international artists in 'hidden' locations in the local community to create to ensure international visibility of the projects.

**Consularts**, a project to connect local and expat Dubrovnik artists with their colleagues in local environments all around Europe, also anticipating a European public call for artistic programmes to take place in all Dubrovnik's sister cities, will begin to identify a wide international target public who might be drawn into Dubrovnik 2020

**InterACT** will attract European and interna-

tional artists as mentors for young authors to work together to produce performances based on the principles of participatory and socially engaged theatre. This wide public will be engaged in Dubrovnik 2020.

**Evolving Heritage** will develop a large number of research projects and workshops on heritage of both a European and a wider international scope. This is a critical European issue of interest to many European cities, and we will be involving a very large number of European civil society organisations.

**Living room City** will transform Dubrovnik public space into an outdoor gallery space for European art schools and galleries. Also, **Mediator of Dialogue** will enable successful collaboration among local and European partners, who will share their contacts to enable us to create widespread public interest in this project.

### 2. Tourism

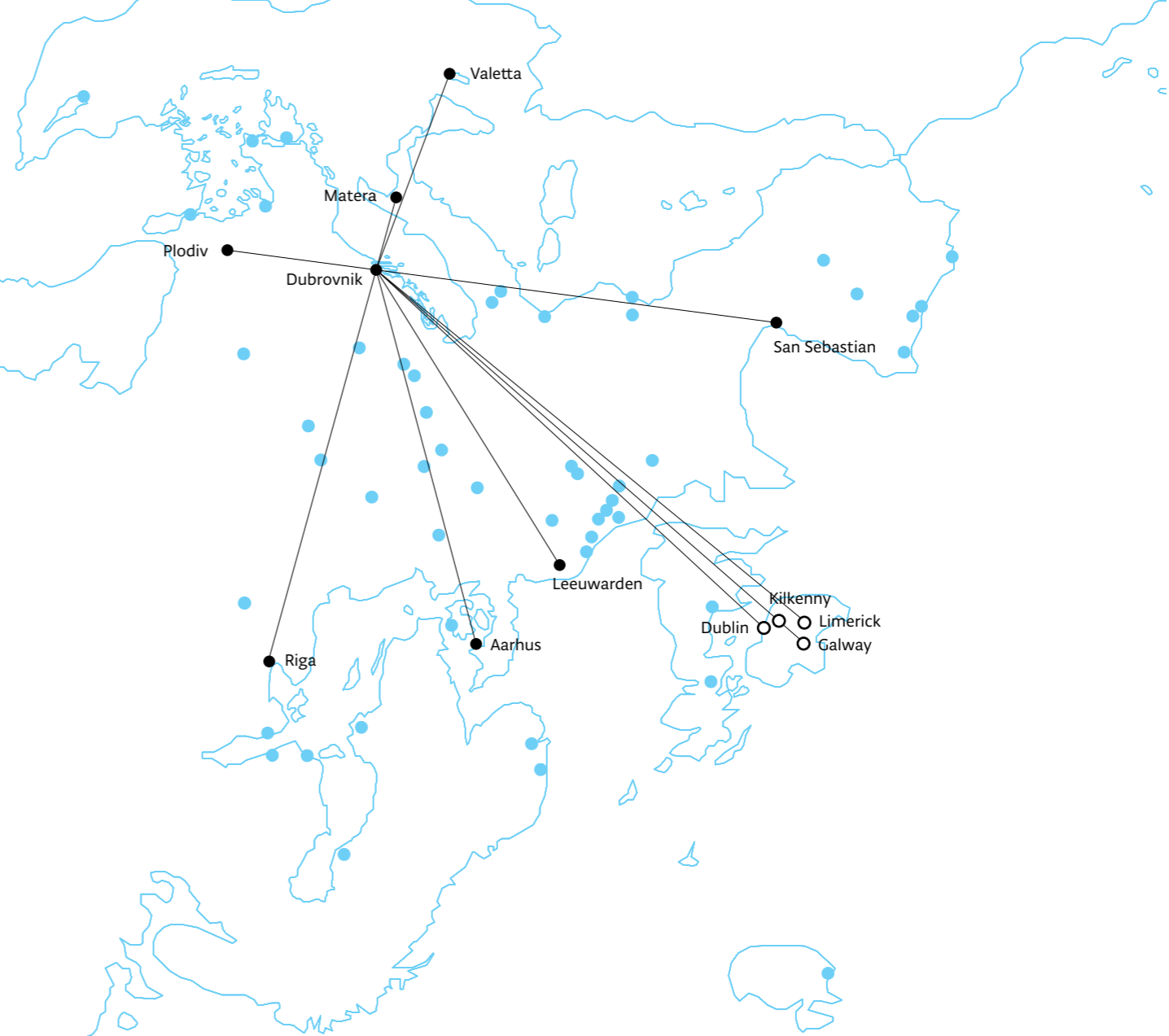
The 3 million people from all over the world passing through the city every year will be engaged in the City in the Making in two ways: instantly during their visit, as we will try to make them our partners in that quest, so the creation of the new paradigm will be a result of collaboration, which will gain in importance subsequently as they share their experiences with all the people they know. We will also be developing a specific cultural tourism strategy aimed at attracting visitors in the 'low season' period for the tourist industry in Dubrovnik and its county (November through March), and will be working closely with our tourism bodies and also European tour operators to achieve this end. We will be targeting both existing and new markets for cultural tourists through packaging different cultural experiences. The calendar of projects and events for Dubrovnik 2020 will be designed with this objective in mind.

We will be exploiting fully the power of digital communications and social media, and we will be working with communications specialists throughout the development period leading to Dubrovnik 2020. Most of the resources of the Dubrovnik Tourist Board will be channelled towards support for a wide international recognition of Dubrovnik as European Capital of Culture in 2020.

### 3. PR and advertising

Attracting the interests of the broad European and international public is one of the goals of the Dubrovnik 2020 communication and marketing strategy. We will be using both conventional and innovative tools comprising

- internet advertising and web marketing involving a team of search engine optimisation experts



- advertising in the broadcast media (reallocating budgets made available for such purposes from the tourist authorities)
- info points placed in all Croatian Embassies and tourist offices

Preliminary partnerships have been made and a detailed strategy for attracting the interest of a broad European and international public will be developed in the next phase.

The City of Dubrovnik has so far established contacts with several cities that have already held the title of the European Capital of Culture or will be holding the title in the next few years: Riga (Latvia), San Sebastian (Spain), Aarhus (Denmark), Leeuwarden (Netherlands), Plovdiv (Bulgaria), Matera (Italy) and Valetta (Malta). In addition to cities holding the ECOC title, initial contacts were made by the Irish cities that have announced their candidacy for 2020. We made initial contacts and expressed interest for collaboration with Dublin, Galway, Kilkenny and Limerick. With San Sebastian, Leeuwarden, Matera and the Irish cities we have discussed some initial ideas for future cooperation. During last

year's visit to Riga, we discussed several possible projects and also exchanged experiences and learned a lot about establishing cooperation which we all plan to intensify in the next phase of the bidding process.

In order to start building partnerships in Croatia, Dubrovnik invited all Croatian candidate cities for a working meeting in the first week of March. The purpose of the meeting was to discuss various aspects of candidacy including programmes, capacity, delivery issues as well as financial aspects. We started the dialogue among the candidate cities with the aim of exchanging views on the general directions of cultural development in Croatia through the ECOC project. This was just the first meeting and Dubrovnik intends to continue to lead in exchanges and cooperation among all the cities in the next phase of the bidding process.

The participating cities agreed to collaborate regardless of the final decision concerning the city that will hold the title in 2020. The cities will cooperate with the aim of strengthening cultural and other relations and promoting mobility of artists and cultural programmes among themselves.

Can you explain your strategy to attract the interest of a broad European and international public?

To what extent do you plan to develop links between your cultural programme and the cultural programme of other cities holding the European Capital of Culture title?



Mokošica Culture Center

Homeland War Museum

Park Orsula  
PHOTOGRAPH TAKEN FROM THIS LOCATION

Šipan Summer School of Film

Waterpolo amateur league

The Museum of Modern Art

Waterpolo amateur league

Dubrovnik Symphony Orchestra

Mixed Choir Libertas

Dubrovnik Summer Festival

Archeological Museum Exhibition

Olafur Eliasson Your Black Horizon

Lazareti

Art Workshop Lazareti

Le Petit Festival du Theatre

Gornji ugao Fortress

Slavica open-air cinema

Dominican Monastery Museum

Synagogue and Jewish Museum

Veterans Memorial Room

National Archive in Dubrovnik

University of Dubrovnik

Sisters of Sigurata Museum

Franciscan Monastery Museum

Dubrovnik Summer Festival

War Photo Museum

Virtual Museum of Dubrovnik

'Sloboda' Cinema

RIT Croatia

Dulčić, Masle Pulitika Gallery

Cultural History Museum

Marin Držić Theatre

Maritime Museum

Orthodox Church and Icon Museum

Inter Univerity Centre

Midsummer Scene

City Brass Band

Rupe Ethnographic Museum

Waterpolo amateur league

Waterpolo amateur league

# culture & the city

Dubrovnik is globally renowned as being a city-monument, in which the architectural and urban wealth testifies to the existence of a powerful cultural community in these regions throughout the centuries. The historical core of the city was inscribed on the UNESCO List of World Heritage in 1979, while the Festivity of St. Blaise was inscribed on the UNESCO Representative List of World Intangible Cultural Heritage in 2009. With these listings, Dubrovnik became one of the few cities in the world whose tangible and intangible cultural heritage deserved the status of being of world universal value.

Explain briefly the overall cultural profile of your city



The City of Dubrovnik has a large number of cultural organisations: ten public cultural institutions established by the City of Dubrovnik (Dubrovnik Museums, Lindo Folklore Ensemble, Dubrovnik Symphony Orchestra, Marin Držić Theatre, Dubrovnik Libraries, Dubrovnik Modern Art Gallery, Dubrovnik Cinemas, Home of Marin Držić, Dubrovnik Natural History Museum, Dubrovnik Summer Festival). Additionally, the public cultural sector consists of institutions founded by the state or the county, and they are: the Dubrovnik State Archives, the Croatian Conservation Institute – Dubrovnik Department of Restoration, Institute for the Restoration of Dubrovnik, Dubrovnik-Neretva County Institute for Urban Planning, Conservation Department of the Croatian Ministry of Culture, and the Croatian Academy of Sciences and Arts Institute for Historical Sciences.

Around a **hundred cultural civil associations** are regularly funded from the City budget. There are active regional and local branches of the national professional associations, such as the Dubrovnik Society of Architects and the Croatian Association of Artists Dubrovnik, and branches of national institutions and networks, such as the Croatian Heritage Foundation, Croatian Cultural Society, Croatian Cultural Association Napredak and Matrix Croatica. In the context of maintaining continual international cooperation and affairs, in Dubrovnik important associations include Alliance Française Dubrovnik, founded as an association of Croatian-French friendship, the Dubrovnik Croatian-Austrian Society, the Lipa Slovenian Cultural Society, the Society of Friends of Armenia, the Croatian-Russian Society 'Art without Borders', the Dubrovnik-Neretva County Society of Montenegrin-Croatian Friendship, and the Bosnian Cultural Society Preporod. The programme of Dubrovnik 2020 is already at this early stage addressing the question of migration and migrant workers as well as a question of engaging through co-creation diverse groups

of citizens and visitors as active contributors to the City in the Making process.

Dubrovnik is home to the **Society of Friends of Dubrovnik Antiquities (DPDS)**, a civil society organisation established in 1952, which manages the city walls and which invests all the revenues into the renewal of cultural heritage in the city itself and in the wider region of the county. This is a unique example in Croatian practice, where a civil society organisation manages such a valuable resource, and ensuring that all the revenue gathered will be used for the renewal and development of cultural heritage. Occasionally, other international trust funds join in the restoration of cultural heritage projects.

**The educational sector** must be included among the important stakeholders of cultural life, particularly the Luka Sorkočević School of Arts, the University of Dubrovnik, the Rochester Institute of Technology and the Dubrovnik International University. The Inter-University Centre (IUC) and the International Center of Croatian Universities are organisations located in Dubrovnik that organize year round post-graduate courses and conferences from various scientific fields.

**Religious organisations** are important stakeholders in the culture scene of the city of Dubrovnik and they participate actively in the cultural life and in the promotion of inter-religious tolerance and intercultural dialogue. The Catholic Church possesses significant cultural resources, which include churches, monasteries, libraries, archives and museum collections and treasures. Alongside the Catholic Church, there is a Jewish synagogue and a museum in the 'historical core' of Dubrovnik. The Dubrovnik synagogue is the second oldest synagogue in Europe, as well as the oldest preserved Sephardic synagogue in the world. The Serbian Orthodox Church in Dubrovnik has a

Church of the Holy Annunciation and Museum of Icons, in the city within the walls. The Islamic community also has their premises within the walls, and which consists of the masjid – prayer space, a library and a youth club.

Alongside the various forms of elite and institutional culture, a non-institutional scene and youth culture developed actively. **The Art Workshop Lazareti** is one of the most famous organisations in this field. Since the 1980s of the last century up until today, it opens space and works intensively on the presentation and development of contemporary artistic practices. The Art Workshop Lazareti operates inside the Lazareti, which functions as a local cultural-artistic centre with a year round programme that includes contemporary arts exhibitions,



Marija Braut, Posters, 1978

PHOTOGRAPHY —

performing arts, artistic residencies, performing arts, talks, open discussions and numerous workshops.

Probably the most renowned event that is held in Dubrovnik is the **Dubrovnik Summer Festival** – a festival which has been a member of the European Association of Festivals since the 1950s of the last century. Due to the exceptional production and organisational capacities of the Dubrovnik Summer Festival, as well as the

need for the Festival to take on an even more active role in the production of cultural and artistic programmes outside the summer months, the City of Dubrovnik decided to entrust the Dubrovnik Summer Festival with the coordination and organisation of the Dubrovnik candidacy in this phase of preparing Dubrovnik for its candidacy as a European Capital of Culture. Dubrovnik has a large number of active cultural organisations and institutions in relation to the number of inhabitants, for which it cannot be compared to any other city in Croatia. Even under conditions of the economic crisis, local culture budget has not been decreasing, and in spite of the economic circumstances, the City of Dubrovnik continues to be the lead city in Croatia in terms of budget resources reserved for investment in the cultural sector. The City of Dubrovnik employs close to 300 permanent staff in the public cultural sector, while the majority of civil society activities and projects is run on a volunteer basis or through temporary employment.

Learning from the experience of other cities that previously carried the title of European Capital of Culture, *Dubrovnik decided from the very beginning that the objective of our candidacy was not to form new festivals, manifestations or the establishment of new organisations that would be difficult to upkeep later on.* While the city will establish a new organization that will be responsible for the management and coordination of the programme, we find it important that majority of projects and programmes are realized through the infrastructure of existing cultural sector. In the year of preparations, we will first strengthen the human potential, invest in education, encourage inclusion in international programmes, and so ensure the preconditions for the active inclusion of a robust cultural sector in the preparation, planning and realisation of the Capital of Culture project.

Alongside organisational and production resources, the city will put into function and bring to life all the spatial resources at its disposition during the programming phase. This includes museum and exhibition areas, the newly renovated cultural centre Lazareti, which will develop as the main incubator for the project Dubrovnik 2020 in collaboration with organisations that already operate in these regions: theatre, cinemas, and also cultural-historical complexes that offer enormous potential for the organisation of various types of programmes. By including the wider region and county areas, the Programme incubator will be placed at the disposal of unique areas that will, through site-specific artistic interventions, residential programmes, artistic workshops and projects, offer the opportunity for valuable – primarily architectural monument buildings and complexes – to be used for modern art purposes.

# contribution to the long-term strategy

The Dubrovnik Strategy for the Development of Culture 2015–2025 was adopted in December 2014. This was the first time that the City of Dubrovnik had adopted a unique strategic document dealing with the long-term planning of cultural development. The consensus of all the political parties participating in the City Council meeting was reached.

Dubrovnik as an ECOc project is defined in the Strategy on the Development of Culture as both a **specific goal** and as **a means for achieving the goals of the Strategy**. The vision and the goals identified in the Strategy are complementary to the programme guidelines identified by the team for the preparation of the **candidacy of**

**Dubrovnik as** the starting points for the development of the concept and the programme of the Dubrovnik candidacy. These are issues of reclaiming public space, releasing creative energy, re-connecting Dubrovnik as well as redefining the city's identity.

The most important project that connects the candidacy for the title of ECOc with the aims of the Strategy is the new socio-cultural centre in Lazareti. This recently restored space has been identified as a key development project; its final function and programme content will be developed through Dubrovnik's candidacy, taking into account the implementation-production needs and potentials as well as the need to provide space for the development of the independent and private cultural sectors.

The strategy defines four strategic aims and a number of measures and activities for the period up to 2025, as described in the table:

## STRATEGIC AIMS

1. SUSTAINABLE MANAGEMENT OF CULTURAL HERITAGE, PRESERVATION OF SPACE AND DEVELOPMENT OF INFRASTRUCTURE FOR CULTURAL NEEDS	2. DEVELOPMENT OF CULTURAL CREATIVITY AND STRENGTHENING CULTURAL PRODUCTION	3. DEVELOPMENT OF THE AUDIENCE, CULTURAL NEEDS OF CITIZENS AND VISITORS	4. FORMULATION AND IMPLEMENTATION OF THE CITY'S CULTURAL POLICY
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## OBJECTIVES AND MEASURES

Strengthening the sustainable use of tangible and intangible cultural heritage	Developing cultural creativity equally interesting to both residents and tourists	Encouraging public participation in the development of culture	Improving the management of city culture
Improving the management of space and the use of spatial resources for the development of culture	Developing cultural entrepreneurship, cultural industries and traditional crafts	Developing projects that encourage cultural tourism	Encouraging the development of human resources and culture
Improving the existing and building a new cultural infrastructure	Strengthening mobility and international cooperation for developing cultural creativity		Improving the financing of cultural development

Describe the cultural strategy that is in place in your city at the time of the application, as well as the city's plans to strengthen the capacity of the cultural and creative sectors, including through the development of long term links between these sectors and the economic and social sectors in your city. • What are the plans for sustaining the cultural activities beyond the year of the title?

The most important conclusions of the Strategy on Cultural Development and its connection to the Dubrovnik 2020 project:

How is the European Capital of Culture action included in this strategy?

### Restoration and management of cultural heritage

The issues of the restoration, protection and use of city's cultural heritage for economic ends must be considered in a systematic manner. Clear plans that will include a system of measures for the sustainable use of cultural heritage must be adopted. The opportunity to put into operation derelict and unused cultural sites is an important resource in planning projects that will be implemented through the European Capital of Culture project.

### Cultural infrastructure

Most of the space intended for culture is located in the historical centre, and little is invested in the development of space for culture in other areas of the city, in suburban areas and on the islands. The project for the revitalisation of the suburban Rijeka Dubrovačka region is one of the projects that will be developed through the ECOc candidacy, and will contribute to improving the quality of life in this suburban area,

### Creativity output of the cultural sector

The Strategy takes a critical stance with respect to the quality and innovation of the numerous cultural programmes that are produced in Dubrovnik and that are predominantly financed through the city budget. A significant emphasis on classical art forms is perceived as compared

to contemporary artistic expression and innovative cultural practices. International cultural cooperation is represented in only few examples. The Action Plan foresees incentive measures that will encourage creativity, international cultural cooperation and intensified co-creation and co-production of contemporary artistic expression.

### Sustainable cultural development

Dubrovnik is failing to respond to two challenges. One is the pressure of the ever-growing commodification of culture, the creation of cultural content being primarily targeted towards tourists. The second is the requirement to satisfy local public needs in culture, encouraging cultural access and participation as well as citizen empowerment through arts and culture. The Strategy offers a number of measures to ensure a local cultural policy that focuses on excellence, innovation, quality and sustainability, regardless of the target audience.

### Access, Participation and Audience Development

Encouraging participation and audience development are in the very core of the Strategy. In spite of many examples of best practice for innovative programmes, the cultural participation of citizens leaves much to be desired. A large number of citizens (permanent inhabitants and seasonal

labour in particular) never participate in cultural activities and are completely excluded. The Strategy foresees a systematic approach towards the issue of participation, considerable investment in encouraging participation and audience development, placing an emphasis on additional professional education of professionals employed in culture and the arts.

### Mobility of artists, cultural workers and artistic projects

Even though there are numerous international artists that participate in cultural events during summer in Dubrovnik, there are very few mobility programmes or international residency programmes and artistic or professional cultural exchange programmes, particularly in institutions. The Strategy underlines significant investment in residency programmes, offering unique spatial resources for such projects and transforming Dubrovnik into a place that will be home for artists all the year round. The Strategy foresees the adoption of special financial measures for the stimulation and financing of those cultural professionals that can establish international cultural cooperation programmes. In this section of the Strategy, the announced candidacy of Dubrovnik for the title of European Capital of Culture is stressed as an opportunity for strengthening capacities and for the various kinds of support given to Dubrovnik artists and people employed in culture, in order to reverse the existing negative trends and to encourage more active

international cultural cooperation and participation in international cultural programmes financed by European programmes and other international resources.

### Arts and Education

The Strategy clearly stresses the need for strengthening the educational sector, which is even now quite developed. The establishment of post-graduate studies and the use of resources in order to start new programmes are being considered. Particularly for artistic education, as well as in the field of restoration, where the establishment of a Centre of Excellence is planned. It foresees the participation of the City of Dubrovnik, the Croatian Conservation Institute, universities and other partners. The Strategy foresees further development of informal educational programmes in the field of culture, mainly geared towards a younger population.

### Promoting creative industries

Individual initiatives in cultural entrepreneurship exist in the form of projects, but they are not connected with a system capable of bringing out a clear identification of the city with cultural industries or significantly initiate economic renewal on the basis of culture. The city enables start-ups in the field of creative industries space and work conditions through an entrepreneurial incubator project called 'Factory of Ideas'. Parallel to preparations for the candidacy of Dubrovnik for the title of ECOc, DURA initiated the 'Days of Cultural/Creative

Industries' – a project that will continue to develop and through which the creative industries sector will be mapped, and which will adopt a plan of corrective measures for encouraging the growth of the creative industries.

### Capacity-building in the Cultural Sector

Investment in educational programmes for artists, cultural workers and the city administration will be vital for the implementation of the Strategy and for success in the realization of the Dubrovnik ECOc 2020 project. The Strategy foresees the establishment of national and international partnerships and cooperation on educational projects and capacity-building including courses, apprenticeships and internships. The city will be providing bursaries for individuals involved in the capacity-building programmes in the context of preparing the ECOc programme.

If your city is awarded the title of European Capital of Culture, what do you think would be the long-term cultural, social and economic impact on the city (including in terms of urban development)?

The Action Plan for the implementation of the Strategy places the emphasis on intersectoral cooperation, and the direction in the public and private sectors for the implementation of the described goals is precisely defined. If the city successfully implements the planned activities by 2020, the approach to planning and cooperation with other sectors will necessarily have changed significantly. The most important changes are expected to occur in the fields of urban planning, economic and tourist development, and educational and social policies.

In defining the candidacy concept for Dubrovnik, the ECOc 2020 title was not set as a goal on its own, but rather as the driver of necessary changes, in view of the recognition that current development is absolutely unsustainable. In this respect, Dubrovnik is not seeking new visitors and numerous new cultural contents through being a capital of culture, rather it is searching for a model of radical departure from the current model of cultural development and planning. By 2020, thanks to the Dubrovnik 2020 project, the city and its surroundings will have achieved recognisability for not only its exceptional heritage value, but also as being a place with a progressive, vibrant and creative culture scene that attracts and offers creative potential for Croatian, European and worldwide artists, creators, scientists and researchers.

Precisely for this reason, it is realistic to expect that following the year in which the title is borne, in the period up to 2025, the activities started will be continued and will be further developed without any greater problems, as Dubrovnik has both an audience and visitors. It has the required spatial and financial resources, and the programme that is foreseen for the year of the title puts into exact focus the transformation of the city in all its aspects: socially, economically, culturally.

# dubrovnik 2020 evaluation and monitoring

The Monitoring and Evaluation Plan for Dubrovnik 2020 represents a framework for the continuous monitoring and collection of data related to the realisation of the programme and projects for the Dubrovnik 2020 candidacy.

Describe your plans for monitoring and evaluating the impact of the title on your city and for disseminating the results of the evaluation. In particular, the following questions could be considered:  
• Who will carry out the evaluation?

## Background

The plan is based on the Action Plan for the Strategy on the Development of the City of Dubrovnik 2015–2025, the General Guidelines and Recommendations for the Evaluation and Award of the title, and the best practices from previous evaluations ('European Capitals of Culture 2020–2033: Guidelines for the cities' own evaluations of the results of each ECOc' published by the European Commission). In the monitoring and evaluation

process, the relationship of planned and realised objectives throughout all the phases of implementing the candidacy and nomination of the City of Dubrovnik as European Capital of Culture will be taken into account, in order to identify and eliminate potential weaknesses in good time by using appropriate measures.

The Monitoring and Evaluation Plan evaluates the effectiveness of the measures applied in the realization of the set goals, provides access to data in all phases of the title, ensures quality in the realisation of the programme, monitors the results achieved in all fields and at all stages, evaluates and monitors individual activities and ensures the availability of data for the European Commission, as well as for the producers of the proposed activities/projects, while taking into account the overall aim of the European Capital of Culture project.

## Evaluation framework

The monitoring and evaluation process will be based on the criteria of relevance, coherence, efficiency and sustainability, including the specific objectives of the European Capital of Culture project, as follows:

Specific Objective 1	Enhancing the scope, diversity and European dimension of the cultural offer of cities, including transnational cooperation
Specific Objective 2	Enhancing access and cultural engagement
Specific Objective 3	Strengthening capacities of cultural and creative sectors, and their connectivity with other sectors
Specific Objective 4	Improving the international profile of cities through the development of culture

A number of qualitative and quantitative indicators will be used in the evaluation of how certain objectives are achieved, taking into account factors that have had a direct and indirect impact on the implementation of activities. Guided by sustainability criteria, the evaluation will assess the negative and positive changes arising from the candidacy process and will forecast the future impact of the title potential for the City of Dubrovnik as well as its positioning in the wider European context. The evaluation framework was conceived as a tool for the continuous optimization of the candidacy process, the analysis of its effects and as a basis for the formation of future strategy implementation and decision making in the field of cultural development and the sustainable development of the City of Dubrovnik, which can be transferred and applied to the promotion and sustainable development of culture in other European areas.

During the candidacy process, evaluation and monitoring will identify potential issues in a timely manner and provide guidance for their successful resolution, with the aim of ensuring the efficient implementation of all activities envisaged under the European Capital of Culture programme. Finally, the ex-post-evaluation phase will assess the socio-cultural, marketing, economic and other results of the ECOc status of the City of Dubrovnik. This stage will be conducted in two sub-phases, two and four years into the process of Candidacy and nomination for ECOc, gaining insight into the immediate and mid-term effects of concept implementation

## Methodology

The methodological framework of the monitoring and evaluation process will use specific, measurable, realistic, relevant and time-defined indicators on the coherence of programme activities with general and specific objectives

such as surveys at the local level using questionnaires on citizen perceptions of belonging to a common European cultural space. In addition to primary data, a survey will be carried out in a number of selected European cities regarding the recognisability of Dubrovnik as a European Capital of Culture (including the cities selected for the Consularts project). Furthermore, evaluation will encompass indicators on the outcome of being awarded the title for cross-border transfers of knowledge and skills (cross-border cultural cooperation agreements and artistic co-productions).

In assessing the improvement of cultural engagement, result indicators will be used, such as inclusion indicators of different social groups and stakeholders in the preparation and implementation of the award holder's cultural programme. Additionally, a comparative analysis with selected European Capital of Culture cities will be applied in order to assess citizen engagement.

The financial indicators on strengthening cultural and creative sector capacities will include the ability to attract various forms of the financing of cultural and creative activities, as well as the potential for the sustainable management of these activities.

The current image of the City of Dubrovnik will be determined by an analysis of the correlation between award of the title and the enhancement of the international visibility of the City of Dubrovnik. This will be carried out through a survey of all categories of domestic and foreign visitors. An analysis will be made of the role played by cognitive, affective and connotative determinants of an image that will directly affect the recognisability of the City of Dubrovnik as a cultural destination.

## Research team

The evaluation and monitoring process will be conducted by a team from the University of Dubrovnik's Department of Economics and Business Economy. The team consists of academics with extensive research experience in the fields of cultural tourism, sustainable development, marketing, entrepreneurship, finance. Experts from other fields, such as restoration, media science, computer science and other areas, will be included in the evaluation process on a need basis.

The monitoring process will be carried out by a relevant partner organization, thus ensuring objectivity and scientific neutrality of the process.

Will concrete objectives and milestones between the designation and the year of the title be included in your evaluation plan?

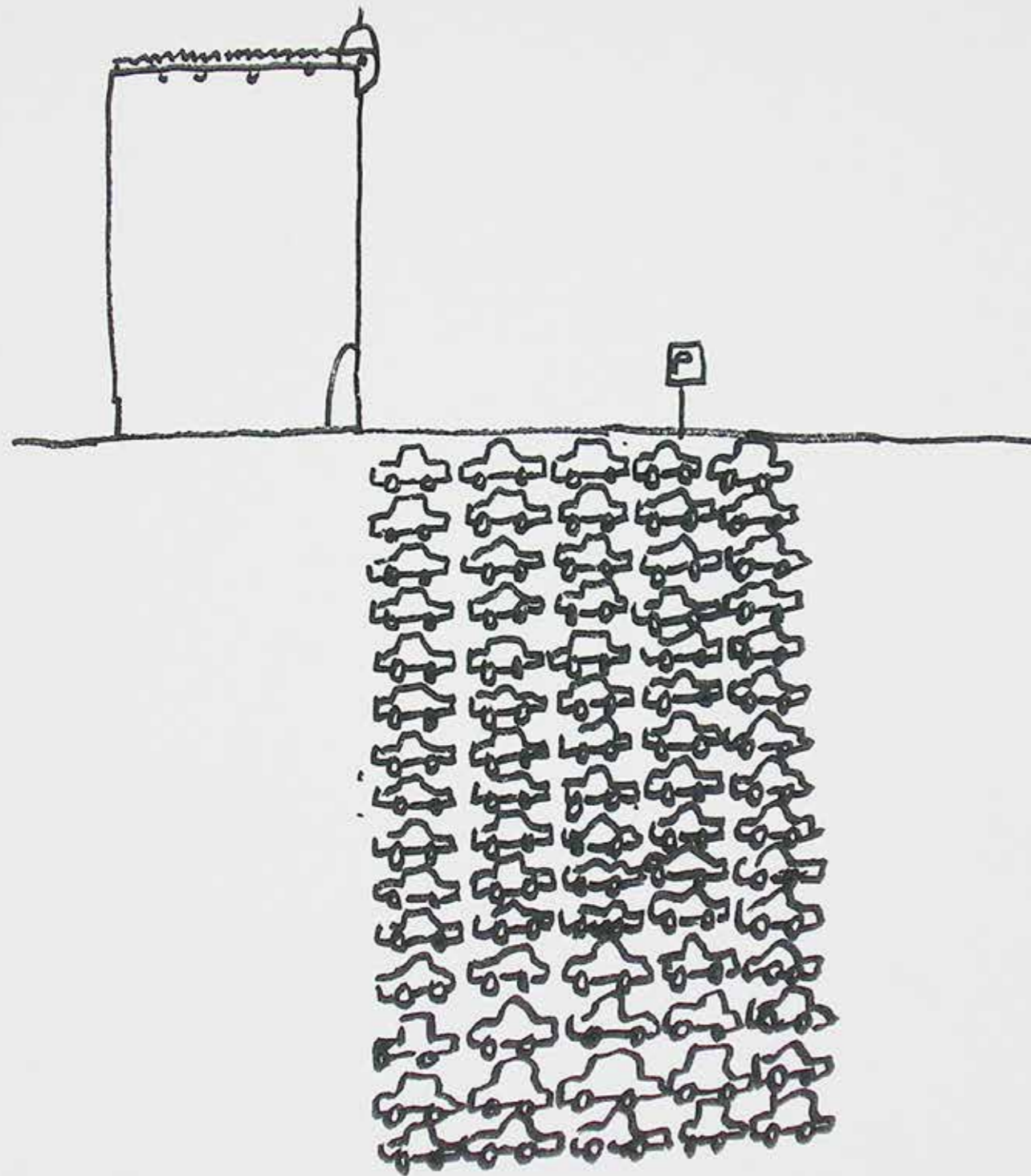
What baseline studies or surveys – if any – will you intend to use?

What sort of information will you track and monitor?

How will you define 'success'?

Over what time frame and how regularly will the evaluation be carried out?

# capacity to deliver



Please confirm and evidence that you have broad and strong political support and a sustainable commitment from the relevant local, regional and national public authorities.

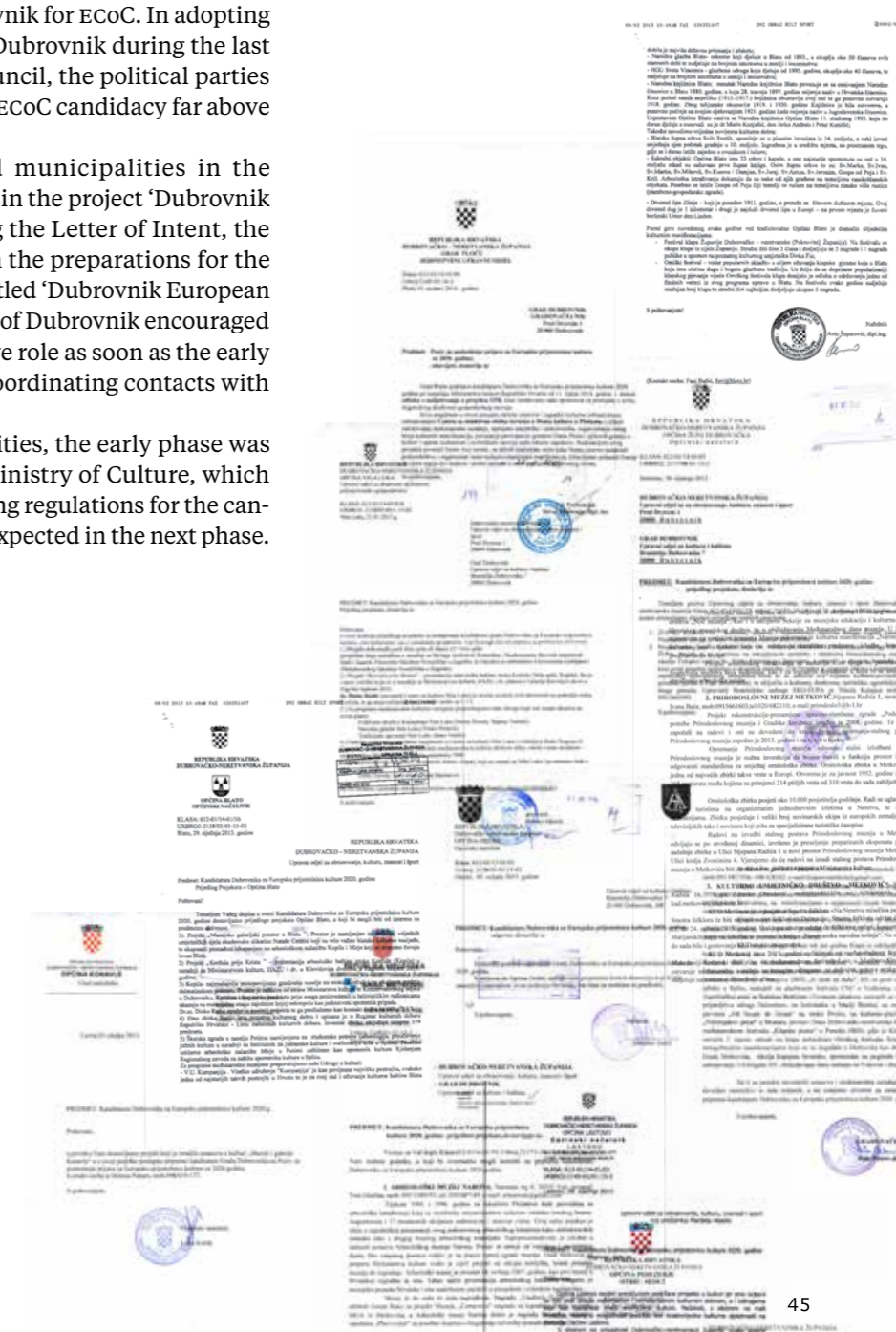
The Croatian Ministry of Culture issued a Call for Applications for the title of European Capital of Culture 2020 on June 11, 2014. Dubrovnik City Council had unanimously voted to adopt a decision to accept the candidacy of the City of Dubrovnik for the title of European Capital of Culture 2020 on November 30, 2013 (Official Gazette No. 13/2013).

Through an informal communication process with the ECOc team, the councillors participating in the City Council were regularly kept informed on the progress of the preparation process, which ensured a wide political consensus concerning the candidacy of Dubrovnik for ECOc. In adopting the Strategy for the Cultural Development of Dubrovnik during the last session prior to the dissolution of the City Council, the political parties demonstrated once again that they placed the ECOc candidacy far above any current political instabilities.

The City of Dubrovnik invited cities and municipalities in the Dubrovnik-Neretva region to become partners in the project 'Dubrovnik European Capital of Culture 2020.' In signing the Letter of Intent, the basic principles for long-term cooperation on the preparations for the candidacy and the execution of the project entitled 'Dubrovnik European Capital of Culture' were set in motion. The City of Dubrovnik encouraged the Dubrovnik-Neretva County to take an active role as soon as the early phases of preparations for the candidacy by coordinating contacts with cities and municipalities.

In terms of support from the national authorities, the early phase was marked by active communication with the Ministry of Culture, which provided all the information necessary regarding regulations for the candidacy process. A more active collaboration is expected in the next phase.

The City of Dubrovnik initiated a joint letter from all Croatian candidate cities to the Ministry of Culture, requiring clear statement of financial commitment.



Dan Perjovschi, Dubrovnik piece (detail), Art Workshop Lazareti, part of the exhibition LOVE IT OR LEAVE IT, 5<sup>th</sup> Biennial in Cetinje, 2004

DRAWINGS — Bridging the divide between action art, performance and art in public space, Perjovschi's contribution serves as a model for visual action in urban space and for the new role of the artist which, in Perjovschi's view, lies in both critically questioning the venue and the artistic self-conception of the exhibition, and ensuring that any intervention achieves maximum effect with minimum input of resources.



# dubrovnik, *easy to reach?*

What are the city's assets in terms of accessibility (regional, national and international transport)



Dubrovnik is relatively easy to reach, in spite of its geographical isolation. During the tourist season, there are numerous direct flights to European and non-European cities, as well as ferries connecting Italian cities on the other side of the Adriatic. During the winter months, the city is connected exclusively by road and by air.

The D8 Adriatic Highway (Adriatic tourist road) is one of the main Croatian national roads that connect the North and the South Adriatic. This road connects all the important Croatian coastal city centres from Rijeka, via Zadar, Šibenik, Split, Makarska, Ploče and Dubrovnik, all the way up to the border crossing at Debeli brijeg, between Croatia and Montenegro, ending up in the far south of Montenegro. The western part of the Dubrovnik-Neretva County is linked to the rest of Croatia by a motorway. However, Dubrovnik itself can be reached by the coastal road. The extension of the motorway toward Dubrovnik and the construction of the Pelješac Bridge are planned for the near future. Dubrovnik is also connected to the inland region (Bosnia and Herzegovina) and its southern neighbour (Montenegro) by the coastal road.

Most tourists, both from Europe and the rest of Croatia, reach Dubrovnik by air. In 2014, Dubrovnik Airport reached a new transport record of 1,584,471 passengers. The European Commission approved the reallocation of grant funds from the Operative Transport Programme 2007–2013 to Croatia. Out of the total 80 million euros, almost half is earmarked for the modernisation of Dubrovnik Airport. This is an exceptionally significant project, worth 234 million euros, that should be finalised by the year 2020. Dubrovnik Airport will be one of the strategic partners in the Dubrovnik 2020 project.

Port Gruž Dubrovnik, the most important destination for cruisers on the Croatian side of the Adriatic, is ranked at the very top in the Mediterranean according to frequency of visits. Currently, it is undergoing a phase of progressive growth and development.



The City of Dubrovnik has adopted the Transportation and Traffic Development Strategy 2020: The Strategy highlights important projects including the completion of the highway from Ploče to Dubrovnik, building a bridge connecting the mainland with the Pelješac Peninsula as well as connecting Dubrovnik to Čilipi Airport with a fast road. In line with the transport policy of the European Union, in visualising the transport connection of Dubrovnik, greater attention (at the national and local level) will be given to the development of ferry lines along the entire coast.

# existing infrastructure

Explain briefly how the European Capital of Culture will make use of and develop the city's cultural infrastructure?

Dubrovnik has clearly stated that the development of new infrastructure will not be central to the candidacy. The increase of cultural events throughout the year will inevitably lead to improvements in the cultural and utility infrastructure of the winner of this prestigious title. *Primarily, as Dubrovnik would like the EcoC project to transform the local cultural sector, the city will invest in existing buildings that already have a cultural purpose.* The very structure of the cultural scene will undergo changes and improvements (an increase in programme activities, a new organisational structure, improved equipment, demand for new jobs in the profession, a quality step forward in the field of cultural management by cultural institutions and associations in culture and vigorous programmes of capacity-building). In the next phase of the preparation of the candidacy, the discussion with cultural institutions and organisations will be intensified in order to develop concrete ideas concerning the use of available resources and spaces including museums, libraries, historical monuments, the defensive city walls, monasteries and public spaces both in their physical and online capacities.

# new developments

In terms of cultural, urban and tourism infrastructure what are the projects (including renovation projects) that your city plan to carry out in connection with the European Capital of Culture action between now and the year of the title? What is the planned timetable for this work?

In this first phase, we need to emphasize two infrastructure projects that directly relate to the EcoC candidacy, but are a part of City's long term infrastructure development. These will largely contribute to the objectives of the Dubrovnik 2020 project, also serving as catalysts for the transformations and changes desired:

**The Lazareti Arts Quarantine** The Lazareti is a recently reconstructed and renovated complex with a multi-purpose and multifunctional space. The City started renovating the complex in 2012 and it should be open by June 2015. So far the City has invested 4.5 million euros in the restoration and reconstruction works. Currently, a section consisting of five of the ten-bay complex already has occupants (Art Workshop Lazareti, the NGO Deša, the Lero Theatre, the Lindo Folk Arts Ensemble) while the remaining five bays are still open for the new purposes that are being developed as part of the Dubrovnik 2020 project.



The Lazareti Arts Quarantine will serve as a catalyst for collaboration between and among the arts, sciences, artisan crafts and the community. So far, the projected framework for the Lazareti Arts Quarantine intends to foster the following attributes and features:

- artist-led
- expert facilitators
- creativity-driven
- educational
- inclusive
- sustainable
- international
- horizontally integrated
- community oriented
- cutting edge technologies
- new media practices



The Programme Incubator is working with the City in order to define the long-term programme strategy and management plan for the Lazareti Complex. Currently, the proposal includes the following activities planned as part of different projects presented in the programme part of the bid book:

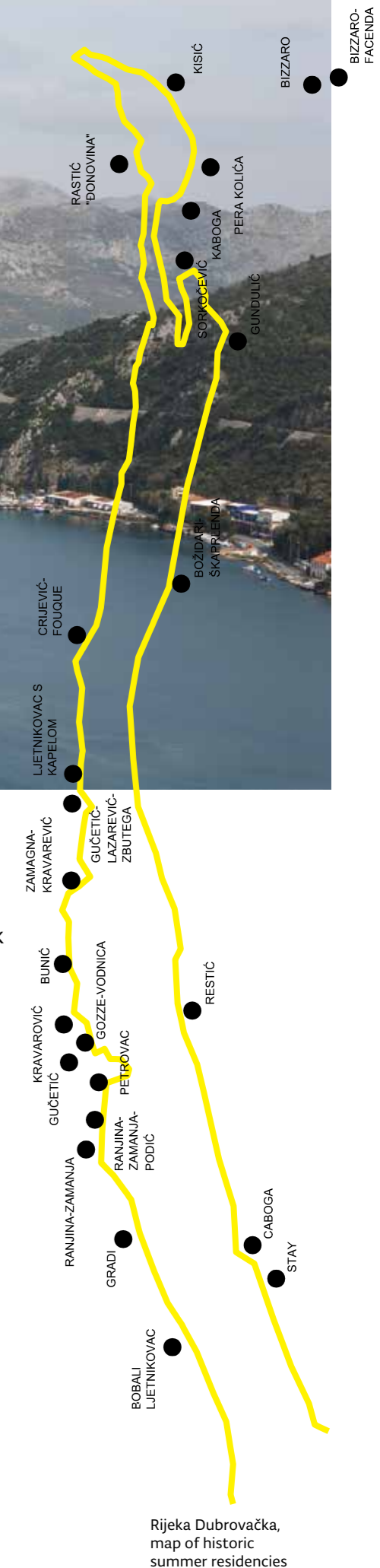
- **Creative Community + Art Factory + Art Healing Centre** place of inclusion, education and healing, fostering new creative industries and social entrepreneurship dedicated to community empowerment through the arts. Partnerships will be developed between the City of Dubrovnik Department for education, sport, social welfare and civil society and NGOs dealing with community, special needs, the elderly and unemployed as well as artists and designers. The space will have studio programmes, a commercial gallery and Made in Dubrovnik store.
- **Residency ateliers + gallery + Pop up Museums/ Espace de curiosité** this space is dedicated to residencies. It will be very important for the ConsulART project as it will feature collaborative artists studio spaces. *Espace de curiosité* will be a unique showcase for pop-up museums, touring and private collections. The space will be curated by visiting curators and artists' initiatives.
- **Innovation Lab** will be a space dedicated to innovative practices, new art forms, multimedia, and research and youth development. The idea is to offer space to young innovators that are experimental and cutting-edge, those that test the status quo and that are creating new art forms and research.
- **Sound Space/Music/Performance/Film/Rehearsal space** will feature concerts, experimental exhibitions relating to sound, studios/rehearsal, film production and recording studios and a performing arts venue. Together with the fifth space, the Dubrovnik Summer Festival centre / multi use meeting point and creative space, it will be collaborative space in the next phase, serving as the incubator for the development of the Dubrovnik 2020 projects.

Part of the complex will include a commercial gallery, the Made in Dubrovnik Store, Pop-up Concept Stores, restaurants, cafes and open air markets. The income derived from commercial activities will be re-invested in the programming of the Lazareti Arts Quarantine and in maintaining the site.'



**Rijeka Dubrovačka development project** – Rijeka Dubrovačka is a suburban area of Dubrovnik and is home to approximately 10,000 people (a quarter of the total population). The area abounds in green spaces, and has great natural beauty and an invaluable cultural heritage (including Renaissance villas, although many of them have been either devastated or abandoned).

Rijeka Dubrovačka is the fastest growing suburb of Dubrovnik, but it still has neither cultural nor artistic facilities. An especially important segment of the Rijeka Dubrovačka project involves the public ownership and renovation of Dubrovnik villas, planned to commence by 2020. These villas, summer and country residences, are architectural and social phenomena that reflect the economy of the former city state of Dubrovnik, and feature the legacy of urban planning in suburban areas. A strategic development project called 'Rijeka Dubrovačka' will be realized within the framework of the ECOc candidacy, conceived through four intertwined processes: Community inclusion, Cultural democracy, Citizen empowerment, and Audience development. Rijeka Dubrovačka will serve as a catalyst for cultural participation, creating a collaborative community that will proceed to act on its own after 2020, practicing a self-governing model and community empowerment through the arts introduced during the ECOc candidacy process.



Rijeka Dubrovačka, map of historic summer residences



The project is driven by recognition of the need to foster:

- education & awareness building
- self governance
- participation & inclusion
- citizen led creativity
- environmental protection & sustainability

Currently, the City is in the process of establishing a multi-purpose cultural centre in one of the summer residences – the Villa Gučetić. It is to be used as a cultural centre with a public garden and an open cinema for people to connect, exchange goods and ideas as well as to develop new models of self governance for existing public resources. Community-based projects will involve residents in imagining, planning and designing public spaces and their activities.

In the long term, the City is considering the establishment of a Culture Factory in Komolac as part of the revitalisation concept for Rijeka Dubrovačka in the old factory buildings in the area. The Culture Factory is envisioned as having a music studio, an area where young Dubrovnik musicians can practice and a club with an audience capacity for one hundred persons. It will hold a visual and multimedia section, as well as studios for working artists and workshops for young adults and the unemployed, independent experts in the field of restoration and conservation.

Additionally, the following projects are being considered in the City's infrastructural development plans as well as capital renovations of heritage buildings and sites.

#### Homeland War Museum / Museum of Contemporary History

The City of Dubrovnik together with the Dubrovnik Museums has organized a set of informative exhibitions in a segment of Fort Imperial, which provides visitors with basic information concerning Dubrovnik during the Homeland War. Over the past years, the City of Dubrovnik supported Dubrovnik Museums in their vigorous endeavours to collect written documentation, photos, videos and memories from the period of the Homeland War from the personal archives of veterans, citizens and various institutions throughout the region of Dubrovnik. This helped create all the necessary preconditions for a systematic, scientific and professional study of the Homeland War and the heroic defence of Dubrovnik, as well as for the establishment of the future Homeland War Museum which is planned for Fort Imperial on Srđ Hill above the city.

#### Restoration of the Rector's Palace

The Rector's Palace is one of the most significant monuments of secular architecture located on the Croatian coast. Today, the Rector's Palace is occupied by the Cultural History Museum, part of the Dubrovnik Museums, while the atrium of the palace is often considered the most beautiful open-air musical-theatre stage in the world. The Dubrovnik Symphony Orchestra concerts, as well as programmes organized by the Dubrovnik Summer Festival, would be inconceivable without the Rector's Palace, which is why the rehabilitation of its atrium and other parts of the palace remains one of the city's priorities.

# tourist *absorption*

What is the city's absorption capacity in terms of tourists' accommodation?

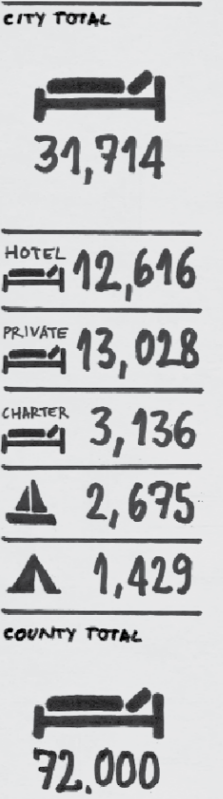
In terms of numbers of beds, hotels and private accommodation have the largest capacities in Dubrovnik (hotels – 12,616 beds or 34.7%, private accommodation – 13,028 beds or 35.8%). Additional beds are available in charter accommodation (3,136 beds or 8.6%), on boats (2,675 or 7.4%) or in camps (1,429 or 3.9%). The total number of beds available for visitors is 31,714, as compared with the permanent population of 42,615. The occupancy rate is ca 25% annually. Even though efforts at prolonging the season have borne fruit, Dubrovnik is still a highly seasonal destination (from March to November), but with pronounced differences between the pre- and post-season, and the peak season itself (July and August). Under conditions of full occupancy, the number of bed nights in Dubrovnik during the peak season increases by 75%, which further burdens the old historical centre.

Dubrovnik has a total of nine 5-star hotels, which makes it the Croatian tourist destination with the highest capacities in this accommodation category. According to data from 2014, there has been a steep increase in private accommodation capacities. Between January 1 and December 31 in 2014, Dubrovnik saw 863,906 arrivals. During 2014, 3,121,134 bed nights were sold, which is an increase of 9% from 2013. Of the total number of tourists staying in Dubrovnik between January 1 to December 31 in 2014, 569,471 guests stayed in 46 hotels, which is an increase of 7% in hotel accommodation from 2013.

There are various kinds of accommodation in Dubrovnik, from hostels to hotels but the city is mainly oriented towards higher category hotels. Accommodation rates in hotels match those elsewhere in Europe, particularly in peak season, from June to mid-September. As the industry in Dubrovnik is also beginning to focus on providing a destination for business people, or congress tourism, the higher category hotels in Dubrovnik have streamlined their products to ensure visitors have conference halls and other facilities required by corporate clients.

In 2014, using demographic segmentation by age, the majority of tourists in Dubrovnik were classified into the 41–60 age group (33.8%); followed by the over 60 group (23.6% tourists). The 31 to 40 age group accounted for 16.1% of the total number of tourists, and the 21 to 30 age group accounted for 16.2%. There are significantly fewer tourists in the 13 to 21 year age group (5.6%) or the 0–12 year group (4.8%). The region of Dubrovnik has the most arrivals/bed nights in the whole county, and accordingly the highest revenues: 58% of tourist traffic and around 70% of the total tourist revenues for the county.

The Dubrovnik-Neretva County has a total capacity of 72,000 beds. From January 01st – December 31st, 2014, there were 1,396,313 arrivals in the Dubrovnik-Neretva County. In 2014, there were 6,396,200 bed nights, as compared to 6,132,152 in 2013.



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*Ben Cain, We are doing absolutely whatever we want to now, Dubrovnik 2014  
Installation view*

INSTALLATION AND PERFORMANCE—  
Art installation and performance piece for the  
artistic programme THE CITY IS DEAD. LONG LIVE  
THE CITY. produced by Art Workshop Lazareti

# outreach:

## *maximum saturation*

Explain how the local population and your civil society have been involved in the preparation of the application and will participate in the implementation of the year?

The meetings and workshops were attended by programme incubator members, City administration employees, members of the Institute of International Relations (IRMO), city politicians and councillors, members of the Inter-University Centre Dubrovnik, artists, graphic designers, directors of Dubrovnik cultural institutions, members of Dubrovnik cultural associations, representatives of the Dubrovnik Red Cross, members of Dubrovnik youth clubs, directors of the City of Dubrovnik's educational institutions, representatives of the City offices, the Mayor of the City of Dubrovnik, the Prefect of the Dubrovnik-Neretva County, heads of municipalities and mayors from the county region, members of the city and county tourist boards and chambers of commerce, representatives of universities in Dubrovnik and other higher education facilities in the City of Dubrovnik region, European experts in the field of cultural policies and other local entities. A large number of thematic workshops were also organised alongside the working sessions during the candidacy process. In September 2014, the first workshop was organised, taking as its theme the presentation of the candidacy of Dubrovnik for the title of European Capital of Culture. This was followed by a number of workshops:

- Dubrovnik – European Capital of Culture' organised by the Our Children Society
- Redesign of the Historical Identity Towards a New Identity for the 21st Century
- Dubrovnik – European Capital of Culture, organised by Dubrovnik environmental NGOs
- Social Entrepreneurship, Inclusion, Cultural and Artistic Projects as Drivers of New Forms of Cooperation within the Community
- Art and Education /Artistic Education – Needs and Potentials
- Residential Programmes and Incentives for International Cooperation

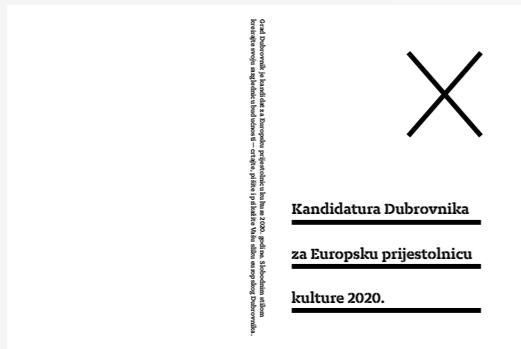
A meeting was also held with other Croatian candidate cities for ECOc 2020, where the candidacy of Dubrovnik as ECOc was presented and discussions revolved around the potentials of implementing joint activities within the scope of this project.

A workshop called 'Little Workshop of Design', as part of the EcoC programme, was held during the event 'Museum Night 2015'. The starting point was the idea about a city of opportunities, in which Dubrovnik children together with the workshop trainers formulated their personal views of the space in their city. The workshop participants used the resulting imaginary content to map out the City of Dubrovnik on a work table, which ultimately resulted in a children's wish-list poster. The workshop on 'A Vision of the Dubrovnik Art Scene and Dubrovnik after 2020' problematized issues on the lack of and needs for contemporary and innovative artistic practices in the context of Dubrovnik's cultural scene.

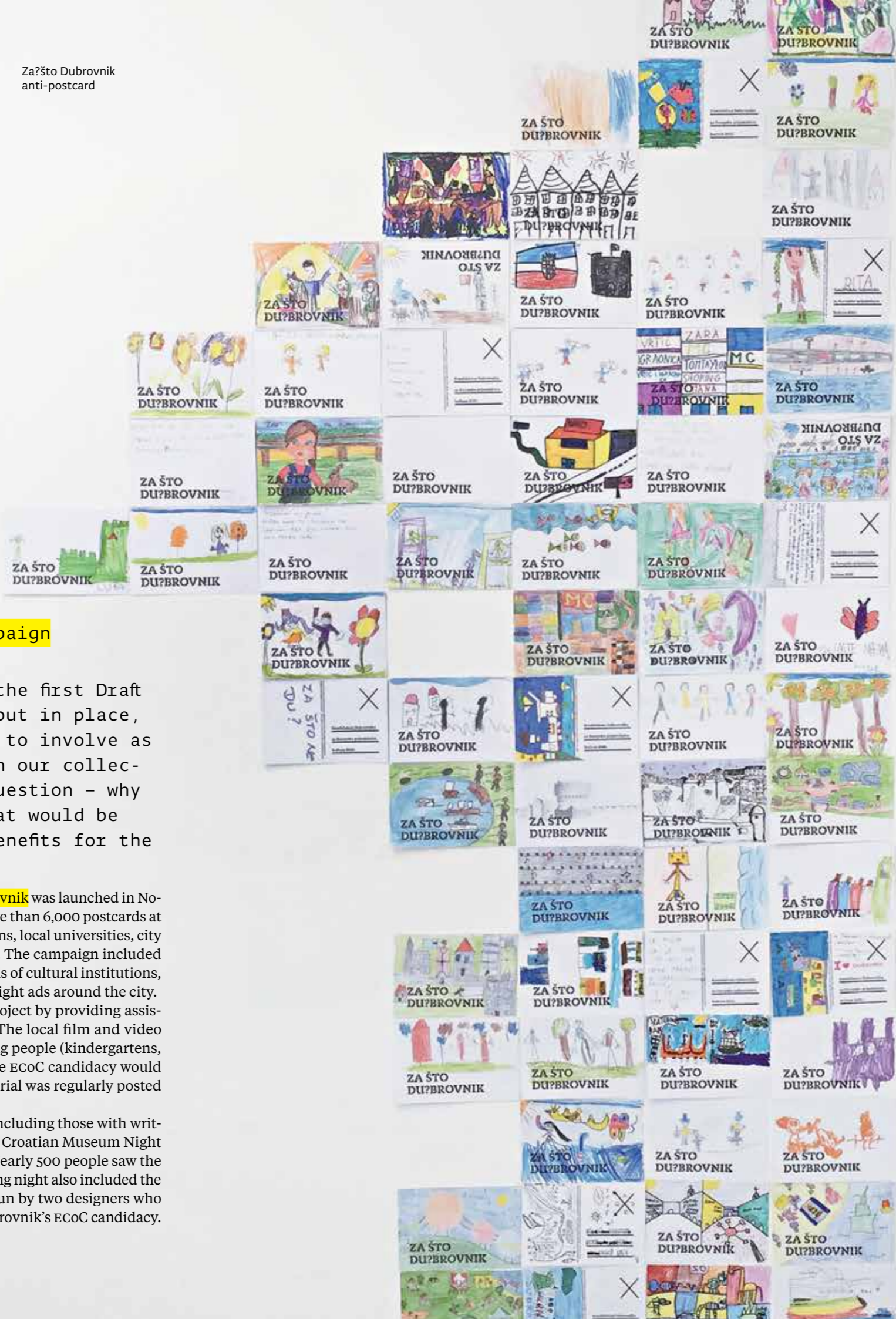


Vlaho Bukovac, *Figure study (for the painted ceiling of the Dubrovnik Theatre)*  
Pencil, 15,5 cm x 23,3 cm, Cavtat, circa 1900

DRAWING—  
Following his artistic training at the École des Beaux Arts in Paris, Bukovac's arrival in Zagreb led to the creation of a Croatian artistic scene and to this day he is generally regarded as the founder of Croatian Modern painting.



Zašto Dubrovnik anti-postcard



Zašto (Why?) Dubrovnik campaign

Since September 2014, when the first Draft Communication Strategy was put in place, one of our key concerns was to involve as many citizens as possible in our collective reflection on the key question – why should Dubrovnik bid and what would be the expected outcomes and benefits for the community.

The first campaign entitled **Zašto (Why?) Dubrovnik** was launched in November 2014. It included the distribution of more than 6,000 postcards at 30 public places, including schools, kindergartens, local universities, city offices, public institutions, café bars and so on. The campaign included posting banners on all local news portals, portals of cultural institutions, as well as traditional posters, stencils and city light ads around the city. The Dubrovnik Volunteer Centre joined the project by providing assistance for gathering so-called **anti-postcards**. The local film and video organization filmed videos asking mostly young people (kindergartens, schools and universities) what they thought the ECoC candidacy would bring to the citizens of Dubrovnik. All the material was regularly posted on the Dubrovnik 2020 Facebook page.

An exhibition of the collected anti-postcards, including those with written and painted messages, was held during the Croatian Museum Night on 30<sup>th</sup> of January 2015 in the Festival Palace. Nearly 500 people saw the exhibition the same night. The exhibition opening night also included the *Little Workshop of Design* for kids, which was run by two designers who are also the authors of the visual identity of Dubrovnik's ECoC candidacy.

**I Believe in Dubrovnik** was the slogan of the second campaign which started in March and continued throughout April of 2015.

The campaign used the visuals collected from citizens during the first campaign **Zašto (Why?) Dubrovnik**. In addition to posters and city lights, the local radio station featured, on a daily basis, three messages collected on anti-postcards. Assuming that the local community already had the basic knowledge about the nature of the European Capital of Culture initiative, and that Dubrovnik is one of the Croatian candidate cities, the objective of this campaign was to extend the attitude they may have to the project, i.e., to the prospect of Dubrovnik becoming the ECoC of 2020. The goal was to initiate an emotional response, to unite the local community and cultivate an upbeat attitude about the city's becoming the capital of culture because of all the positive changes it may bring.



While the focus of the first phase was to make citizens aware of the EcoC candidacy and to ask them to offer their more general vision as to what the city should look like in 2020 and beyond, the next stage of the process will bring more active involvement of citizens in reflecting on the programme itself. A number of project ideas presented in the programme part of the bid book focus on the involvement of citizens, social inclusion and access and participation, such as parts of InterACT project – On/Off Project, and Little School of Architecture; Living room City; Made in Dubrovnik as well as the Awakening Youth Festival which is part of the Mediator of Dialogue project idea. In parallel, a dialogue with citizens will be intensified trying to keep to the established methodology of co-creation, with the aim of ensuring citizens' active participation in every stage of the development of the Dubrovnik 2020 programme.

During the last twenty-five years, Dubrovnik and the surrounding region have experienced a great change in the social fabric. The lack of any dialogue, the drain of young people, the marginalisation of the elderly, and the failure to integrate the unemployed, people with special needs and veterans have all become a standard. This climate has created a situation in which there is no intersectoral collaboration, which can ultimately be felt in the social issues that are constantly on the increase with signs that can no longer be ignored.

How will the title create in your city new and sustainable opportunities for a wide range of citizens to attend or participate in cultural activities, in particular young people, volunteers, the marginalised and disadvantaged, including minorities?

The EcoC program is an incredible opportunity to change this trend and to create platforms through programs in which the community engages with their city, the region and with Europe – collectively and individually. Our whole candidacy is geared towards creating new factors that will strengthen the community and most importantly foster empowerment as an essential component for the development of an entrepreneurial spirit and sustainable practices.

For example, the Made in Dubrovnik project idea features a number of activities that develop intersectoral, inter-generational collaboration whilst integrating cutting-edge practices of art and healing as a team building factor. Through co-creative design and manufacturing, the resulting products and experiences actually have a much more profound cohesive quality. This project is where special needs become special talents, where youth integrates with traditional crafts with innovative approaches and technologies to help sustain and promote old artisan practices. Other projects such as the Mediator of dialogue will foster mentorship and mediating and accordingly create new social and cultural connections. The On/Off project engages sea-

sonal work force and temporary citizens, creates new modes of social interaction whilst interACT questions cultural status quos and turns run-down suburban zones into new places of cultural ferment.

These programs open verbal dialogue and interaction but will also provide much needed new access and mobility within the city for people with special needs and the elderly with new infrastructural advancements such as ramps providing unhindered access. Another major change that is planned through this process is the creation of new infrastructure connections and increased mobility within the Dubrovnik and the surrounding region. Ultimately through this process we aspire to resolve many of our social issues through newly founded solidarity and co creation. We see this as our chance to create a new path, inclusive, proactive and empowering.

In the years preceding the year of the title of EcoC, the City plans on intensifying activities in order to open itself up as much as possible to marginalized and socially excluded groups. So far, we have included proposals for the participation of children and youth in the programming of Dubrovnik 2020 as well as general information about the city's activities in the promotion of the status of people with disabilities. In the next phase we will intensify activities in order to include other minority, marginalized and disadvantaged groups.

Below are some examples of activities undertaken so far

## People with disabilities

The Dubrovnik City Council is implementing a City of Dubrovnik Strategy for Equalising Opportunities for Persons with Disabilities 2009–2013. A new Strategy for the period 2015–2019 is being planned, which will take into consideration all the suggestions and initiatives of NGOs that work with the disadvantaged and which will maintain and advance all the measures included up to now, such as: constant adaptation of roads, sidewalks, traffic lights and other public areas for disabled persons; application of positive legislation to facilitate access to and use of public buildings (administrative, preschool, school, cultural); maintenance of existing and procurement and installation of new tools for easier use of social amenities by the disabled, such as elevators for the disabled on the beach, at the city pool, and in the private homes of the severely disabled. Currently, the City of Dubrovnik is a partner in a large national campaign aimed to increase the employment of disabled people in the public and private sectors.

The Dubrovnik Department of Education, Sport, Social Welfare and Civil Society will intensify cooperation with NGOs in the next phase of the candidacy, particularly with educational institutions, in order to ensure participation in all phases of the EcoC project. An important partner will be the City of Dubrovnik Civil Council – a body whose mission is to promote the contribution of civil society through the sustainable development of society, to encourage the active participation of citizens and to create a favourable environment for the work of civil society.

## Youth and EcoC

In February 2015, on the premises of 'DURA', the Dubrovnik Development Agency, a debate was held on the theme 'Dubrovnik as European Capital of Culture', as part of a structured dialogue with youth, which the City of Dubrovnik is implementing in cooperation with youth organizations in the Dubrovnik area. The structured dialogue is a process in which public authorities, including EU institutions, consult with young people on specific topics that are of great importance to young people across Europe.

The participants responded to issues relating to the Dubrovnik candidacy for the title of European Capital of Culture. They saw in this project great opportunities for the development of the city and for the enrichment of its cultural content. They considered that the process of change had already begun, regardless of the de-

cision on the designation of the title. They highlighted the need to be more connected and networked with European partners and networks. They also stated that students should assume a greater role and be actively involved in the project. Sustainable development and the restoration of historical content that forms the very core of Dubrovnik were considered important. They saw the possibility of popularizing culture through a portal that would deal with events in Dubrovnik, and which would have a clear and transparent schedule available to all citizens.

## Contribution from the programme Youth and the City – Together

The City of Dubrovnik launched a Youth Forum programme 10 years ago with the idea of creating a dialogue with children and youth through debates at the City Hall. The result was the emergence of a form of children's participation through the Children's City Council, Children's Forum, and Children's Mayor, which was organised by the NGO, the Dubrovnik Our Children Society through a partnership program with the city. This dialogue with children resulted in: building children's playgrounds, building a strategic programme called 'Youth and City Together' and a Youth Forum Festival on children's creativity, which initially occurred once a year, and which is today a year-round program. The Youth Forum today consists of eight monthly events, with two concluding ones that present all the activities seen during the school year. This program has a strong potential in the area of working with children and youth for international participation.

Events started or organized through this initiative include:

- the Dubrovnik film festival for children and youth from the Mediterranean (DUFF) held annually in Dubrovnik for the past three years
- the 'Dubrovnik Carnival' gathers about 3,000 children and youth, parents, teachers, educators, members of art associations (DART, Le Petit Festival, Art Workshop Lazareti), who create masks and costumes together in the workshops, and participate in the carnival parades and celebrations.

A similar model will be used to develop and internationalize a pop-rock music festival, dance, theatre, drama, writing festivals, visual arts and crafts all for children up to 18 years old.

would be studying at facilities outside Dubrovnik, but would be happy to return to the City.

On the basis of the aforementioned opinion poll results and their previous knowledge on the European Capital of Culture, members of the Dubrovnik Children's City Council and the Children's Forum adopted a joint Manifesto.

#### Manifesto of the Dubrovnik Children's City Council and the Children's Forum on the candidacy for the EUROPEAN CAPITAL OF CULTURE

The European Capital of Culture is one of the most prestigious and esteemed cultural initiatives in Europe promoting its cultural richness and diversity. Following the European Union motto „United in diversity“, we would like to show the children of the European Union to what extent our diversities can connect us. Our City, whose rich cultural and historical heritage is different from the heritage of many other European countries, has a lot going for it.

Therefore, we, members of the Dubrovnik Children's City Council and *The Little Prince* Children's Forum would like to support and, together with the grown-ups, actively take part in the conceptualizing and carrying out various programmes and activities for both the children of the City and the children of its guests.

This project offers us a unique opportunity to act as immediate participants and create our own future.

Although Dubrovnik occupies a distinctive place on the cultural map of Europe, this project would enable creation of the new, permanent and sustainable cultural values stemming from the City's rich tradition and cultural programmes, as well as from new and inventive ideas.

Possibilities are numerous, and we have an abundance of ideas.

The famous Irish playwright George Bernard Shaw once said excitedly: „*Those who seek paradise on Earth should come and see Dubrovnik.*“

We proudly invite you to the City of Saint Blaise. Come and enjoy Dubrovnik's ramparts, fortresses and sacral buildings, its well-known museums bursting with history, galleries and cultural monuments. Take a walk along its stone-paved streets and delight in the most beautiful azure sea. Come to the City whose sky resounds with the birds warble during the day, and with the music by world famous musicians at nighttime.

Dear children and dear parents, we would like to offer you the projects wherein we shall sing and dance together, listen to and create music, paint, invent new games, socialise and make new friends.

Come to the City! The children of Dubrovnik are waiting for you to share joyous moments with your children on children's playgrounds, in play-rooms and other children's premises. We shall be your guides through this wonderful mixture of history and rich cultural programmes offered by our City.

Dubrovnik has a twinning arrangement with numerous cities of Europe and the world. It is a child friendly city too. We wish to establish twinning arrangements with many other cities, which would be easier to achieve if Dubrovnik was acknowledged a European Capital of Culture.

## Where are we? The current state of affairs

Explain your overall strategy for audience development, and in particular the link with education and the participation of schools.

According to the data contained in the City of Dubrovnik's Strategy for the Development of Culture 2015–2025, in spite of the different measures, and although there are no updated statistical data, there are noticeable opportunities to develop new approaches that will engage the large number of citizens who appear to be excluded from cultural life, who do not attend cultural programs or participate practically in culture in any amateur form.

On the basis of a detailed analysis of the situation, the City of Dubrovnik's Strategy for the Development of Culture highlights Encouraging Public Participation in the Development of Culture as one of the main objectives.

- The City of Dubrovnik encourages citizen participation in culture through various measures (free access or discounts for most of the programmes of cultural institutions for various groups of citizens, such as young people, students, senior citizens and residents of the historic centre)
- Most cultural institutions develop programmes that encourage participation in culture, mainly by organizing various educational programmes intended for kindergarten children, as well as for primary and secondary school pupils. In addition to cultural institutions, educational programmes are organized by numerous organizations (such as Art Workshop Lazareti, Dubrovnik Association of Architects, Marin Getaldić Photography Club, Dubrovnik Association Aster Cultural Society Association, Association AVCD)
- Most programs that encourage participation are aimed at children and young adults. There are considerably fewer programs aimed at the general population, the elderly or marginalized groups. The issue of seasonal labour is also increasingly evident, as are completely excluded groups of the population. These target audiences will be addressed through new development strategies.
- Programmes to attract audiences consist mainly of classical instruments (workshops and so on). Additional efforts will be made

Manifesto of the Dubrovnik Children's City Council and the Children's Forum on the candidacy for the EUROPEAN CAPITAL OF CULTURE

This approach fosters children's creativity and adds a dimension to learning about multiculturalism and diversity. And, let us not forget, this approach gives width to audience development, which will not feature classical art alone, but will evolve in a synchronous preservation of the heritage and an expression of modern urban culture. A new dimension in the cultural development of the city is being developed with such dynamics, in which children and young people participate, taking the roles of direct organizers and consumers of culture.

It is estimated that about 4,000 citizens currently participate in the Youth Forum on an annual basis, mostly children and young adults, but also their mentors, professors, teachers, educators, members of associations, private companies that provide technical support, public administrators, and journalists. A whole network of people to ..... a new city – a new hope.

to develop programmes that will attract audiences through social media networks, investment in new technologies and so on.

- Cultural programmes practically do not exist or hardly so in the most densely populated areas, while most cultural events take place in the historic centre, which is rapidly being depopulated and becoming increasingly moribund. These issues will be addressed through enhanced and new information and decentralised event-production strategies.
- The islands, as an integral extension of the city, and many suburban areas, cities and municipalities in the region, have poor transport connections, so citizens cannot participate very often in the cultural events that take place in the city. Special means need to be developed to ensure the active participation of island residents in future cultural programmes.

## What do we want to do?

The concept and programme for Dubrovnik 2020 that are summed up in the title **City in the Making** ambitiously intends to go much further to enhance the aims set out in the Strategy for Cultural Development. An important part of our mission focuses on the citizen – and not only the typical or expected audience that actively participates in cultural life, but literally every individual citizen who will be affected and who will take part in the projects that will be developed through the project Dubrovnik 2020, in the period subsequent to the title year as well. We believe that the means proposed for this will act as inspiration for many European cities with a similar ambition, and we aspire to create models of good practice that can be applied to cultural strategies across Europe, and especially those countries, in particular in central and eastern Europe, which appear to be lagging behind in the processes of audience development.

## How are we going to do it?

- In the next phase, when developing projects which are part of the Dubrovnik 2020 programme, every project team will address the issue of participation and audience development and will include specific approaches that will encompass a measurable set of goals and targets. We have already begun discussions in each team concerning this priority issue.
- In autumn 2015 the City of Dubrovnik will organize special training sessions including seminars and workshops for the Dubrovnik 2020 team, for project leaders and for the representatives of the city's cultural sector focusing on access,

participation and audience development; this will be followed by the adoption of a well-elaborated plan of activities to run from 2016 until 2020 with the aim of working on audience development. This training programmes will be led by the Institute for Development and International Relations, and will focus on best European and international practices in audience building, especially with a focus on marginalised and 'hard to reach' target groups.

- The City will undertake additional mapping exercises as well as designating focus groups involving local citizens in order to build on the findings of the Cultural Strategy. We will be adopting a specific Strategic plan for audience development to be submitted with the final programme of the Dubrovnik 2020 (specific target groups: traditionally excluded and marginalized groups, children and youth, inhabitants of suburban areas, islands, hinterland etc.)

## Who are the key partners?

- cultural sector (institutions, independent sector and private sector, individual artists etc.)
- educational sector (schools, arts education institutions, universities etc.)
- city and regional administration (partner cities and municipalities)
- local media (traditional and new media)
- civil society
- tourism sector

The Institute for Development and International Relations (IRMO/Culturelink Network), Zagreb will be responsible for organizing the first round of training and capacity building in cooperation with a number of Croatian and European partners. Key training partners that could be involved include Audience Europe Network, ADESTE (Audience Developer Skills and Training), Arts Audience Digital Experience Producers, Network of Museum Organisations, EENC (European Expert Network on Culture), etc. IRMO has just completed a two-years long project on Access and Participation funded under the Creative Europe programme jointly organized with the EDUCULT (Austria), Interarts (Spain), Bilgi University (Turkey), Nordice Center for research of heritage and Creativity (Sweden) and Telemark Institute Norway.



# management: *finance*



Marko Ercegović, *From a series of photographs 'All or Nothing', Dubrovnik 2014/2015*

PHOTOGRAPHY— Both photographs deal with the same topic: citizens' struggle for space and access. While on one beach citizens occupy space, albeit naively drawing borders that should not be crossed by 'others' (as that particular space has been used for beach-towels belonging to locals, for generations); on another beach 'others' have erected a stone wall preventing citizens' access to the place where they spent their summers for generations. A single person, one citizen, broke through the stone wall re-enabling the access for citizens. It took him years. On global level, both situations could be understood as politically incorrect. But, on local levels things can be perceived totally differently.

What has been the annual budget for culture in the city over the last 5 years (excluding expenditure for the present European Capital of Culture application)?

While allocations for culture from the city budgets in other Croatian cities averages 6.18% and the level of the state allocation is approximately 0.71%, Dubrovnik sets aside more than 15% of its overall budget for culture.

Dubrovnik's cultural investment per capita is by far the largest in Croatia and amounts 193 euros, which is twice as much as in the second-placed city.

Year	The annual city budget for culture - Dept. for Culture and Heritage		The annual city budget for culture including capital investments in culture (from the budgets of other departments)	
	(in EUR)	(in % of the total City budget)	(in EUR)	(in % of the total City budget)
2010	6,120,629	17.10%	6,216,179	17.40%
2011	6,246,299	16.70%	6,465,849	17.30%
2012	6,593,796	15.40%	7,081,232	16.52%
2013	6,706,989	13.60%	8,311,687	16.88%
2014	8,243,607	15.75%	12,021,246	22.97%
2015*	8,592,105*	15.00%*	9,767,105	17.98%*

\*The draft of the City Budget has been made, but hasn't been accepted by the City Council yet (10.03.2015.)

More than three quarters of the annual budget of the City's Department of Culture and Heritage goes to the funding of 10 cultural institutions founded by the City, including their capital expenditures such as renovations, restoration, purchase of technical equipment and so on. Capital investments from other departments of the city administration are related to reconstruction and purchase of valuable historical buildings and the maintenance of the monuments. The major capital investment in culture during 2013 and 2014 was the reconstruction of the ex-maritime quarantine complex called Lazareti, which has been purposed for cultural and artistic activities alone.

Despite the economic crisis in Croatia, Dubrovnik City's budget for culture has increased by 35% during the last 5 years, excluding capital expenditures. The wages in the public cultural institutions and the number of employees have not been diminished, neither has the number of the organizations operating in culture or the number of cultural programs.

Investment in the restoration and preservation of cultural heritage is a permanent obligation of the City government and that is highlighted in all strategic documents. However, the commercial exploitation of the heritage is an important source of income for the City budget. Therefore, the City has invested significant amounts in the renovation and purchase of valuable structures of the cultural heritage, without diminishing support for cultural programmes at the same time.

In case the city is planning to use funds from its annual budget for culture to finance the European Capital of Culture project, please indicate this amount starting from the year of submission of the bid until the European Capital of Culture year.

The preparations for Dubrovnik's candidacy began in 2014, in which the sum of 121,300 euros was spent for the operative expenditure from the city budget. The draft of the annual city budget for 2015 plans the amount of 197,000 euros for this purpose.

The amount from the annual city budget allocated for the ECoC operative expenditures

Year	(in EUR)
2015	197,000
2016	200,000
2017	403,000
2018	800,000
2019	2,000,000
2020	10,400,000

The above allocations of funds are largely determined by the fact that at the moment this budget was being planned the City council had not been formed so the official decision couldn't be made by the end of March. The only valid official decision was on the Projection of the Budget for 2015 and 2016 which had been adopted by the former City Council and by the Decision of Temporary Financing for the first quarter of 2015. Therefore planning of the operating expenditures of the project was carried out with a lot of caution and modesty. The amount indicated in the table for 2015 was sufficient for financing the activities of the first phase of the candidacy but it should be revised in the second phase. If Dubrovnik goes to the second round of the competition, the candidacy team will propose to the city government that it should increase the overall budget of the ECoC project for the whole period of six years.

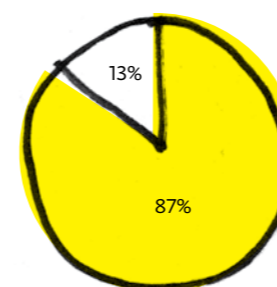
Which amount of the overall annual budget does the city intend to spend for culture after the European Capital of Culture year (in euros and in % of the overall annual budget)?

The ECoC title will bring a new creative impulse and innovative cooperation models which will be supported beyond 2020. Therefore the city government will continuously allocate a portion of its budget for the collaborative cultural projects.

The artistic programmes which are planned to be produced in the public venues and the spaces that are going to be reclaimed in this process will be strongly supported. Our hope is to increase the amount allocated to culture by a further 15% every year from 2021 to support the key legacies of the ECoC title. We believe that new financing models will be developed in the process of the ECoC candidacy and title implementation that will, consequently, result in an increase of income.

## OPERATING BUDGET FOR THE TITLE YEAR

Income to cover operating expenditure



From the public sector	27,000,000	87%
From the private sector	4,000,000	13%
<b>Total income to cover operating expenditure</b>	<b>31,000,000</b>	

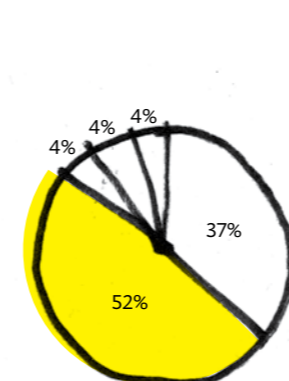
Please explain the overall operating budget (i.e. funds that are specifically set aside to cover operational expenditure). The budget shall cover the preparation phase, the year of the title, the evaluation and provisions for the legacy activities.

### A) Income from the public sector

At the moment of writing this application no official decision has been made on the planned allocation for the ECoC project from the public authorities. The national government is expected to come out with the decision by the second round of the competition. The Dubrovnik Development Agency DURA organized a meeting of the representatives of all Croatian candidate cities where all parties agreed to demand a financial commitment from the national government in the amount of 10 million euros. Considering the currently difficult economic conditions in Croatia and the limited fiscal potential of the County as well as the relatively steady revenues of the Dubrovnik City budget, it is expected that the City will contribute the most to the operating budget of the project. All political parties in Dubrovnik have agreed about the importance of the ECoC project for the further development of the city.

What is the breakdown of the income to be received from the public sector to cover operating expenditure?

Have the public finance authorities (City, Region, State) already voted on or made financial commitments to cover operating expenditure? If not, when will they do so?



**Income from the public sector to cover operating expenditure**

National Government	€ 10,000,000	37%
<b>City</b>	<b>€ 14,000,000</b>	<b>52%</b>
Region with the Municipalities (tbc) €1,000,000		4%
EU (with exception of the Melina Mercouri Prize) €1,000,000		4%
Income from the commercial activities (tickets for the bigger cultural events, selling souvenirs etc..) €1,000,000		4%
<b>Total</b>	<b>€ 27,000,000</b>	

Recognizing the fact that Dubrovnik cultural sector has used relatively small amounts from EU funding, the Strategy of the Cultural Development for 2015 – 2025 highlighted the importance of cultural sector's education in fund raising. As recommended in the Strategy, the City is planning to draw up rules on the co-financing of projects from international sources in order to stimulate cultural operators to start working closer with European partners.

What is your fund raising strategy to seek financial support from Union programmes/funds to cover operating expenditure?

By continuous monitoring of the annual programmes of financing from the EU structural and investment funds, we have identified some potential sources for our projects. The factors of dialogue, public space, citi-

zenship, creativity, education, society and the economy involved in the cultural projects developed indicate the possibility of financing being obtained from the following EU programs: Creative Europe, Erasmus +, Horizon2020, LIFE, Europe for Citizens.

Key partner will be Dubrovnik Development Agency (DURA) which has drafted and started implementing an EU fund-raising plan that includes both programmes and structural funding. The plan for the programme funding will be elaborated in the second round of the competition, because projects in the programme structure will be further developed in the second phase.

EU Programme	Sub-programme	What does it support?	Project
Creative Europe	Culture	Cooperation projects	Living Room City Hidden City interACT! Consulars
Erasmus+	Erasmus	Academic mobility	Hidden City Evolving Heritage Mediator of Dialogue
Horizon 2020	Future and Emerging Technologies (FET) Information and Communication Technologies (ICT)	Research and innovation	Hidden City Mediator of Dialogue Evolving Heritage Living Room City
LIFE		Environmental conservation and climate action projects	Verdura Made in Dubrovnik Evolving Heritage
Europe for Citizens		Promotion of active European citizenship and European integration	Mediator of Dialogue interACT! Living Room City Mediator of Dialogue Hidden City

According to what timetable should the income to cover operating expenditure be received by the city and/or the body responsible for preparing and implementing the EcoC project if the city receives the title of European Capital of Culture?

In the first two years of the process, the City will cover all the operating expenditure with support from Dubrovnik Summer Festival and the Dubrovnik Tourist Board. The funds from the EU programmes will be directed to specific projects planned to be included three years before the title. Government funds and the involvement of the County are expected only in the year preceding the title and mostly in the year of the title. As specified in the guidelines, we would complete the required table at the next stage of the competition after further discussion with the City and other funding partners.

## B) Income from the private sector

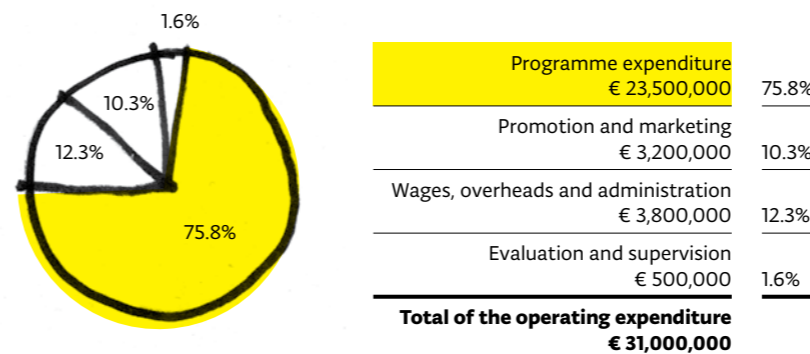
Economic operators in Dubrovnik and Dubrovnik-Neretva County primarily represent the tourism industry and the transport sector, so it could be expected that they will recognize opportunities for themselves in the EcoC project. Our EcoC Office has already gathered all the relevant business leaders from the region during the pre-election phase, presenting to them the meaning and the importance of the EcoC title and the process itself. They all expressed strong support and understanding for the candidacy. The County Chamber of Commerce and the City Tourist Board have already guaranteed their support to the project in writing, as have some

private companies: Allianz insurance company, Atlantska plovidba d.d., Dubrovnik Airport, Adriatic Luxury Hotels, Importanne resort, Grand Hotel Park, Pemo, Dubrovnik Travel.

Hotels, tourist agencies and transport companies have promised in-kind contributions with the accommodation, food services, transport services etc. In the process of ensuring a dialogue and establishing partnerships they have confirmed that they will promote the EcoC title and our cultural programme in all future sales and marketing activities.

We are convinced that with the right strategy, we can involve large international companies operating in Dubrovnik such as airlines, cruise-ships companies, hotel chains, travel agencies, insurance companies, banks and others. This will be elaborated in detail in the next phase of the bidding procedure.

## Operating expenditure



The above breakdown is a result of the analyses of other Capitals' budgets as well as the specific goals we have set. Taking into account that Dubrovnik is not focussing its bid on building new infrastructure, the greatest importance is given to the development of the programme structure which takes more than three quarters of the operating budget. We have planned a smaller portion of the budget for promotion and marketing purposes than most of other Capitals had because our tourist companies have promised to do a large part of this 'job' as a part of their regular PR and marketing activities. We have allocated 1.6% of the total operating budget for the permanent evaluation of the project. Further elaboration of this structure and the timetable for spending operating expenditures through the years will be provided in the next round of the competition.

Please provide a breakdown of the operating expenditure.

## BUDGET FOR CAPITAL EXPENDITURE

The Dubrovnik candidacy is not about capital projects. We are focussing our bid on the programme development built on the main guidelines of co-creation, artistic experimentation and cultural exchange, within the existing infrastructure. The most important infrastructural resource is the Lazareti heritage complex which has been fully renovated over the last few years with the funds from City's budget. The process of our candidacy for the EcoC title will co-create an innovative governance model for the complex, which could require some additional furnishing and technical equipment as well as artistic/curatorial scheme.

Big capital investments in the City's infrastructure, such as traffic, reconstruction of the Harbour, reconstruction and extension of Dubrovnik Airport, are financed by the State, the City and EU funds.

# organisational structure

What kind of governance and delivery structure is envisaged for the implementation of the European Capital of Culture year?

- How will this structure be organised at management level? Please make clear who will be the person(s) having the final responsibility for global leadership of the project?
- How will you ensure that this structure has the staff with the appropriate skills and experience to plan, manage and deliver the cultural programme for the year of the title?
- How will you make sure that there is an appropriate cooperation between the local authorities and this structure including the artistic team?
- According to which criteria and under which arrangements have the general director and the artistic director been chosen – or will be chosen? What are – or will be – their respective profiles? When will they take up the appointment? What will be their respective fields of action?

In the second phase, after the announcement of the shortlisted cities, the number of organizations and individuals working with the Programme Incubator will increase. The EcoC office will hire three or four additional full-time associates with a large number of individuals to be contracted on short-term contracts for the development of specific programme activities. After the announcement of the city holding the 2020 title, the City will proceed with setting up an independent organization, a separate legal entity that will be under contract for the preparation, management and running of the Dubrovnik 2020 project. The City is currently considering several options. During the next year, before submitting the second version of the bid book, the City will carry out an in-depth analysis and separate risk-assessment exercises in order to decide on the most appropriate legal structure. At the moment the City is considering four different options:

- a foundation (to be established according to the Act on Foundations)
- a public institution (to be established according to the Act on Public Institutions)
- an agency (to be established according to the Corporations Act)
- an existing organization or institution (least likely at this point)

The City of Dubrovnik decided not to appoint a programme director during the first phase of the bidding process. Organization and logistics of the candidacy were jointly coordinated by the City Department for Culture and Heritage and the Office of the Dubrovnik Summer Festival while the preparation of the programme was coordinated by a collective body – Programme Incubator comprising of more than 50 individuals and organizations from Dubrovnik and Croatia at large.

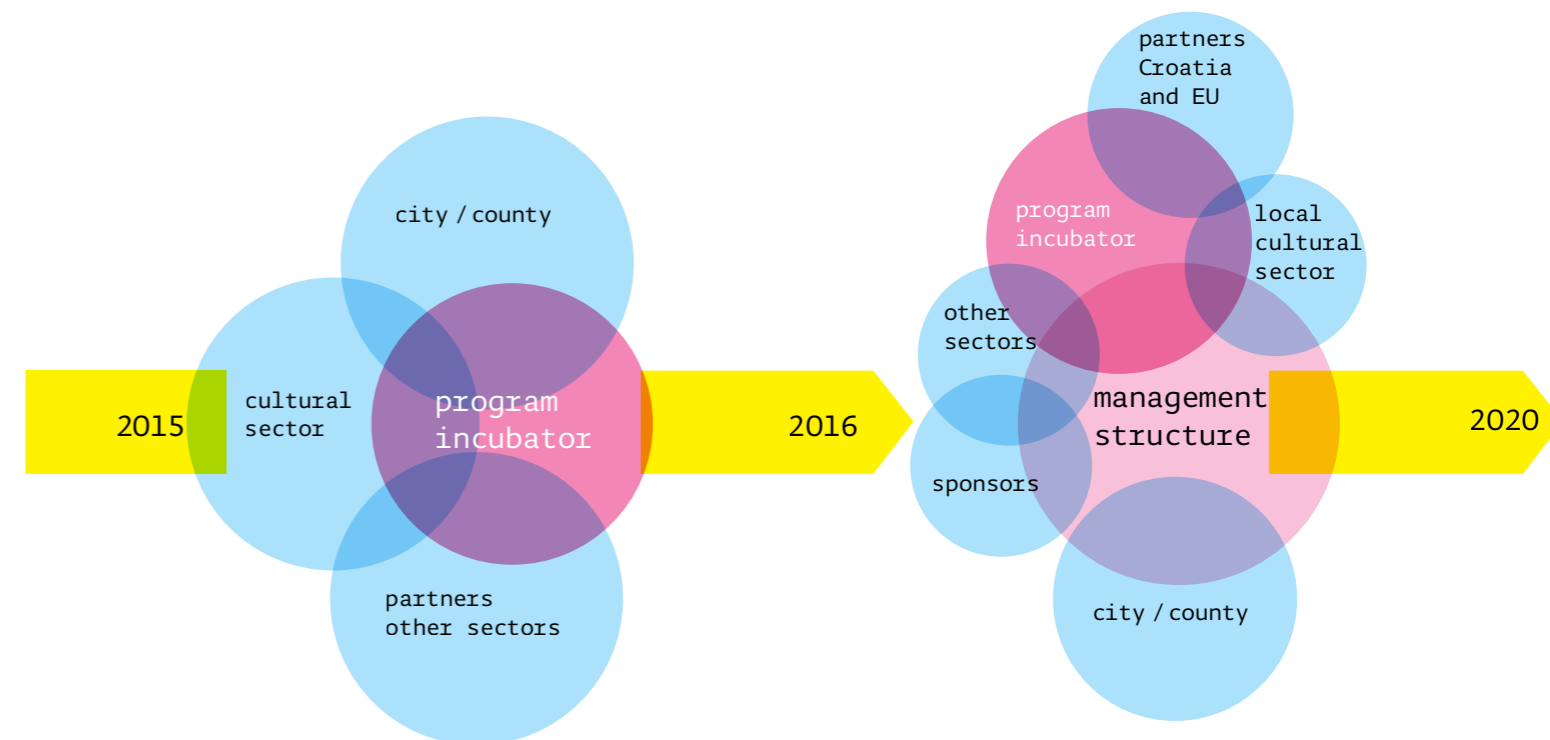
Key criteria for determining the choice will include:

- need to ensure political neutrality and full independence in terms of political influence;
- capacity to carry-on long-term projects (taking into account that public institutions operate on one-year budgets only);
- fiscal rules (taking into account that many international partnerships will be envisaged);
- capacity to promote partnerships, build synergies and support collaborative working-methods

Initial consideration has been given to different options for an organisational management structure required to operationally deliver the programme for Dubrovnik 2020. We have studied the structures of previous EcoCs and, in particular, the structures that were proposed at the bidding phase of the competition and then we compared these to the structures that were eventually adopted. There were major differences. For this reason, we have not included an organisational chart during this first phase. We will do so in the next stage of the competition. While it has been confirmed that the organization will have a full-time director who will be responsi-

ble for the overall coordination and management of the programme, the City remains open about appointing a programme director. Following the successful experiment of co-creating and co-curating the draft Programme for the Dubrovnik 2020, individuals and institutions involved in the process, in the course of the next year, will propose several models to ensure the principle of co-creation to be followed from the beginning until the end of the Dubrovnik 2020 project. The ideal structure will incorporate the functional and technical specialisation directly linked to the needs of Dubrovnik 2020 and also have a strong focus on cooperation and joint problem solving. In particular, we are examining struc-

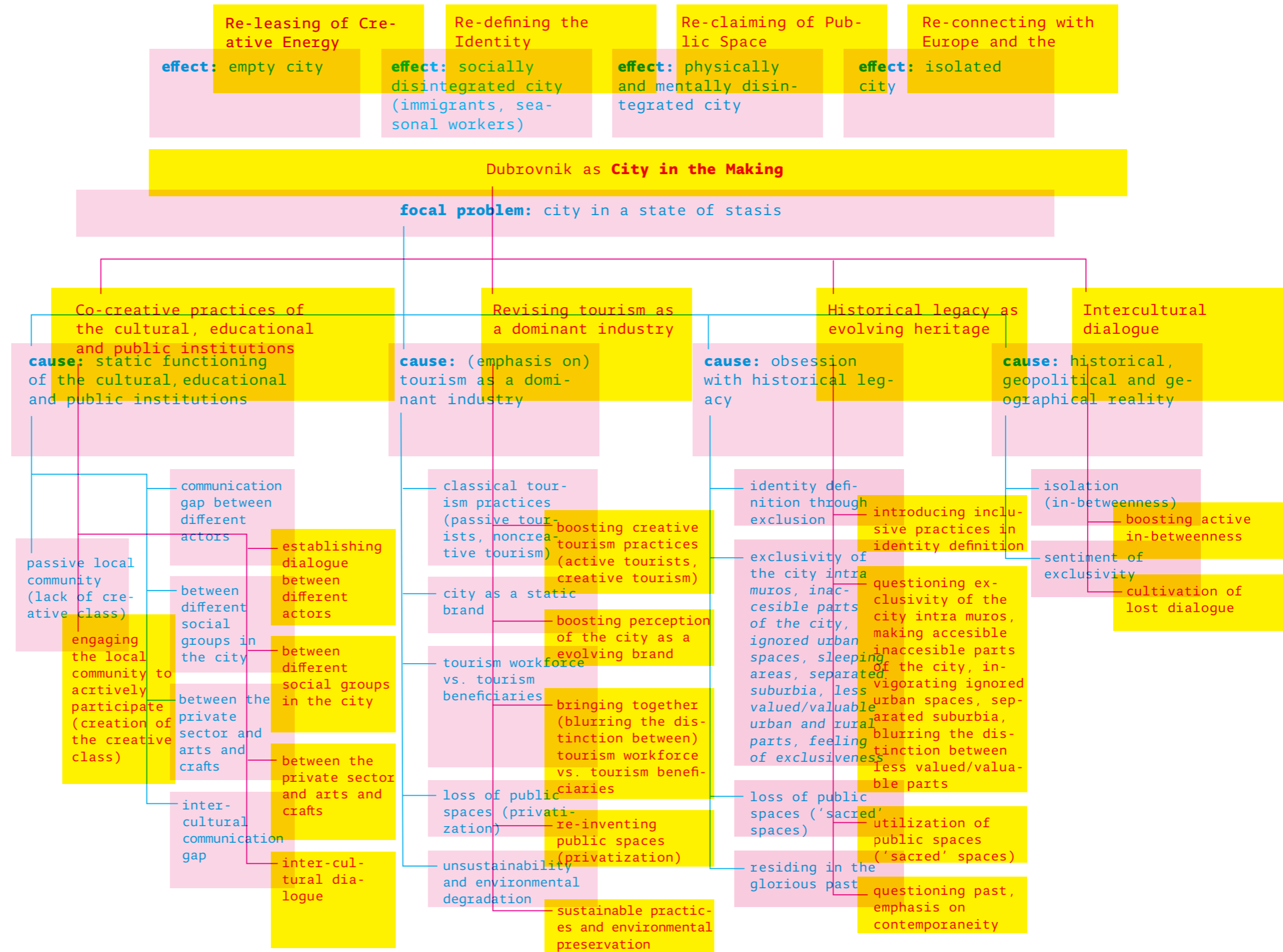
tures that are new to Croatia in cultural management terms. Such new structures place less emphasis on hierarchical or centralised control and more on the development of cross-functional teams and networked management. Also, bearing in mind the problematic experiences of many former EcoCs, we need to consider carefully the precise role of any eventual 'artistic director', especially related to a cultural programme which is profoundly inter-disciplinary in character, and which prioritises citizen-led and social initiatives. Clearly, the artistic vision and quality of all projects must be guaranteed, and we are studying interesting and innovative ways of achieving multiple objectives.



# contingency planning

## Objectives Analysis

### Problem Tree



Have you carried out/planned a risk assessment exercise?

What are the main strengths and weaknesses of your project?

How are you planning to overcome weaknesses, including with the use of risk mitigation and planning tools, contingency planning etc.

### Risk identification, risk assessment and planning

Risk assessment was envisioned as an ongoing process integral to the programme development. In line with the co-creation strategy applied in programme development, a series of stakeholder workshops and exercises were held in order to assess the capacity of participating institutions and external (context-related) factors which could inhibit or enhance the programme's prospects, and to further control for factors (inside and outside of the programme's scope) that might affect the achievement of specific programme objectives (e.g. stakeholder-related risks, programme activities' assumption-related risks). Risk analysis obtained during initial workshops was, in each of the following phases of programme development, further refined and revised. Problem analysis workshops enabled identification of the major problems to be addressed by the programme and allowed for a common understanding of the context, the causes of problems which needed to be directly addressed through the corresponding programme objectives and activities, and risks and assumptions accompanying specified objectives and activities. This outcome-focused, co-creation-based approach allowed for a detailed qualitative analysis of the risks jointly identified, through which the probability of occurrence and impact of occurrence on achievement of programme objectives was determined. For each major risk, a context-appropriate strategy was selected to address it.

Analysis of the Context/Organization  
SWOT analysis

	<b>Helpful to achieving the objective</b>	<b>Harmful to achieving the objective</b>
<b>Internal (attributes of the organization)</b>	<b>Strengths</b> <ul style="list-style-type: none"> <li>— engagement of creative actors (stakeholders with various skills and expertise) in program planning and implementation</li> <li>— horizontal program incubator structure, co-creation methodology chosen, available skill and expertise in development of such an interdisciplinary approach</li> <li>— available established relationship grid with a variety of (inter)national cultural and educational institutions</li> <li>— legacy of the city, recognized in the international community</li> <li>— location of the city (immediate contact with the EU void, from within the EU)</li> </ul>	<b>Weaknesses</b> <ul style="list-style-type: none"> <li>— engagement of project actors in existing projects/institutions (human resources strain)</li> <li>— paucity of expertise and human resources in specific areas of program implementation (e.g. weak academic community base, lack of internal actors in performing arts)</li> <li>— current lack of experience of the actors in co-creation processes resulting in <i>diaphonia</i>, insufficient level of dialogue and cooperation</li> <li>— paucity of established relationships with institutions/organizations, participants in similar programs and project implementation</li> <li>— current lack of cultural (intra and inter-cultural) collaboration</li> <li>— city crowded with unsustainable tourism activities, and burdened by the fixed brand definition</li> </ul>
<b>External (attributes of the environment)</b>	<b>Opportunities</b> <ul style="list-style-type: none"> <li>— use of abundant cultural infrastructure and highest percentages of public budget expenditure on culture on national level</li> <li>— use of political legacy (diplomacy)</li> <li>— use of local cultural sector to participate in the program</li> <li>— use of historical and cultural sites and natural attractions of the region</li> <li>— favorable economic status of majority of the public (when compared to other areas)</li> <li>— use of geographical and geopolitical location</li> <li>— use of strong economic actors in tourism (finances, marketing)</li> </ul>	<b>Threats</b> <ul style="list-style-type: none"> <li>— potential financial issues due to the existing structure of culture budget, potential conflicting requirements (program vs. existing programs)</li> <li>— unforeseen changes in political situation</li> <li>— centralized, firm hierarchical structure in local cultural sector</li> <li>— current emphasis on conservation (preference for <i>stasis</i>) within the local community and institutions</li> <li>— current lack of engagement of local population resulting from a profitable season-to-season life</li> <li>— instability in geopolitical surroundings, geopolitical 'isolation'</li> <li>— orientation toward business related activities in the region conflicting with the social aspect of the program</li> </ul>

Risk Analysis and Risk Management

	<b>Risk (type of risk)</b>	<b>Probability</b>	<b>Impact</b>	<b>Approach</b>
<b>STAKEHOLDER SPECIFIC RISKS</b>	Current lack of engagement of Dubrovnik residents (children & youth, 19+)	High	High	Avoid: Create co-creation framework that will ease the participation
	Social discontent of Dubrovnik residents (children & youth, 19+)	High	Medium	Mitigate through emphasized involvement and empowerment through program activities
	Educational curriculum strain	Medium	High	Mitigate through implementation of program activities in curriculum activities
	Political decision making, centralizing and instrumentalizing program activities (national, local, and regional government)	High	High	Mitigate through agreement with all political players
	Centralized, political hierarchical structure in local cultural sector	High	Low	Mitigate through use of co-creation strategy and involvement of participants from other sectors
	Current lack of intersectoral collaboration (educational institutions)	High	High	Mitigate through program activities that boost intersectoral cooperation
	Paucity of expertise in all program related fields and current lack of engagement (educational institutions)	High	High	Transfer: Outsource
	Lack of experience in similar program implementations (local professional associations)	High	Medium	Transfer: Outsource
	Current lack of interest in engagement (Industry and business representatives)	High	High	Avoid: Involve business representatives through workshops and training programs
	Issue of physical infrastructure (lack of), unstable financing (Non-institutional cultural sector)	High	High	Avoid: through allocation of program funds
<b>RISKS INTERNAL TO PROGRAM ORGANIZATION</b>	Active political involvement (Non-institutional cultural sector)	High	High	Mitigate through agreement with all political players
	Engagement of project actors, developers and decision makers in existing projects/institutions (human resources strain)	High	High	Transfer: Outsource
	Paucity of expertise and human resources in specific areas of program implementation (e.g. weak academic community base, lack of internal actors in performing arts)	High	High	Transfer: Outsource
	Lack of previous experience of the actors in co-creation processes resulting in irresolvable disagreement, insufficient level of dialogue and cooperation	High	High	Avoid: Create co-creation framework that will ease the participation
	Paucity of established relationships with institutions/organizations, participants in similar programs and project implementation, scarce cultural (intra and inter-cultural) collaboration	High	High	Avoid: Create new networks and basis for further inter & intra cultural cooperation
	City crowded with unsustainable tourism activities, and burdened by the fixed brand definition	High	High	Avoid through program activities that boost evolving brand definition
	Potential financial issues due to the existing structure of culture budget, potential conflicting requirements (program vs. existing programs)	High	High	Avoid through careful resource planning with government authorities
	Unforeseen changes in political situation	High	Low	Accept
	Emphasis on conservation (state of stasis preference) within the local community and institutions	High	High	Mitigate through cooperation, workshops, and trainings
	Instability in geopolitical surroundings	Medium	High	Accept
<b>RISKS EXTERNAL TO PROGRAM ORGANIZATION</b>	Orientation toward business related activities in the region conflicting with the social aspect of the program	High	High	Avoid: Involve business representatives through workshops and training programs
	Geopolitical 'isolation'	High	High	Accept

# marketing and communication

Slogan **City in the making** sums up the concept of Dubrovnik's candidacy. It indicates the process of a project that is organic, on-going, co-created among all stakeholders, always developing and never actually finished.

Could your artistic programme be summed up by a slogan?

What is the city's intended marketing and communication strategy for the European Capital of Culture year?

At the same time the slogan suggests a wider involvement in co-creating the city's future. However, in the second phase of the competition, we will 'market test' this slogan before finalising its use for communication purposes.

Our communications strategy encompasses three main components

- Market Segmentation: Identifying key target markets for each of our programmes and projects. Specific messages and communication tools will be developed for each of these markets.
- Raising General Awareness: Utilisation of generic primarily web-based campaigns, but also using widespread press and media, partly building on the large number of journalists and media professionals who visit Dubrovnik
- Citizen-led Campaigning: Mobilising each resident, social group, cultural organisation and business to communicate about Dubrovnik 2020 through campaigns directed to friends and relatives, expatriate communities, cultural and business partnerships and other means. Specialised 'toolkits' will be developed for this purpose.

**Cultural exchange** will be one of the principles that will underline our communication activities. Communication itself, as a term, stands for the activity of **exchanging** information and meaning across space and time using various technical or natural means. Our communication activities are thus inspired with **exchanging** in order to influence, to provoke **change** – **Change through ExChange**. It also illustrates the high value we place on communication, which enriches us, helps us grow, continually provoking societal and individual changes.

## Market Segmentation

As a key target groups, we have identified the general public, expert public and the media. However, during the next phase, we will be developing approaches directed to particular segments within each of these targets. For the **general public** we recognise age differentiation (children, youth, median and elderly), but also differentiation based on location (local, national, European and international audiences). Special attention will be given to minority and social groups such as the unemployed, disabled, homeless, seasonal workers and other categories. We place a special focus on audience development for children, youth and minority groups. **Expert public** includes cultural institutions, networks and individuals working in culture and creative sector locally, nationally and internationally. The communication activities regarding this group will be focused on sharing the concept and programme and offering incentives (promotions, targeted activities, etc.) to get involved.

## Media

Support of the local **media** has already been obtained and relationships have been established. The local media perceive their role in the process as co-creators as means of co-creation, as well as an active and open space for communication (portal, website, ideas camp..). In a further phase, we shall establish key national and European media partners. Our effort will go in the direction of finding at least one media partner in each EU country, to ensure maximum and fairly distributed European visibility. Such partnerships will be explored in the next phase. Print and broadcast media are used in all phases for ensuring presence of the Dubrovnik 2020 project. Different contents and different messages are to be created for different media – culture-specialised, tourism-specialised and so on. Detailed media strategy in the second phase will identify key partners and programs. These programs will be accessible and will require the participation of not just local stakeholders but also of regional and international cultural ambassadors. By providing this platform of engagement we will generate content that will be communicated through various social media networks and regional media partners.

## Digital Communication

We will be developing an approach to digital communication that is participatory, horizontal, bottom-up, open source and collaborative. The basic tools will consist of a bilingual (Croatian and English) Dubrovnik 2020 web site that will operate as an **open source multimedia platform**, with **live streaming**, **blogs** as well as **v-logs** and using all relevant **social media** (Facebook, Twitter, YouTube, Instagram). We will also be using more advanced communication tools such as: **interactive digital panels** on public squares and major streets and apps based on 3D **Augmented Reality** technology. As digital channels move from the current behind-a-monitor option to more social occasions on the street – gadgets like smart phones in glasses, smart watches and other things will be commonly used, meaning that the message needs to be **delivered at street level** and instant shared, the rest of the online world being enabled and stimulated. Digital channels will probably be key driving vehicles in communicating the *City in the Making* message. Dubrovnik can already draw on the 3 million tourists from all over the world visiting the city, who can start sharing the ECOC message from this year on.

## Citizen-led Approaches

Our citizen-led communication activities will aim at:

- **inspiring the engagement** of citizens, visitors and all other groups, that is, stimulating their involvement, the goal being *co-creating the future*
- **awakening creativity** by inviting citizens and visitors to reclaim public space, to reveal their creativity and to be involved in artistic experimentation – *culture by all and for all*

## Timing

The message of Dubrovnik2020 will start its European journey in the **2015-2017** period with the launch of various programs and messages designed to incorporate local citizens, over 3 million tourists as well as key European and international partners

The messages will be developed and enhanced, during the **2018 – 2019** period, *Dubrovnik – City in the making* will be integrated further into Europe through co-creation, including the current ECOC cities of Leeuwarden; Valletta; Matera; Plovdiv, and the selected ECOC from Ireland. In 2019, the focus shifts to the announcement of the Dubrovnik 2020 programme. The first European-scale press conferences will be held in Brussels in the beginning of 2019 to present the forthcoming program, artists, themes and cultural proposals.

As stated earlier, one important component of the Dubrovnik communications strategy will be *citizen-led*.

As stated earlier, one important component of the Dubrovnik communications strategy will be *citizen-led*.

Dubrovnik's journey to becoming ECOC 2020 has already begun with its citizens in **2014 – 2015**, by raising awareness and inducing the involvement of its own citizens through the campaign **Za?Sto Dubrovnik? (Why Dubrovnik?)** and **Vjeruj u Dubrovnik 2020! (Believe in Dubrovnik2020!)**

Activities started in the first bidding phase will continue. We see our local community with its all groups, including children, youth, minorities, disabled, elderly, seasonal workers, all the general public as well as our expert public, as proprietors of the ECOC title, not as mere observers or audience of the events that will take place. We see them as **co-creators**, which has already been proved through the process of preparing the candidacy. In order to achieve this in the full capacity for the year 2020, special programmes will be created with the main objectives of inspiring citizens to work together for the common goal and empowering them to share the Dubrovnik 2020 vision. In the second phase the goal is to include the population of the whole Dubrovnik – Neretva County and after that the population of the surrounding communities, transcending even national and European Union borders (countries such as Montenegro, Bosnia and Herzegovina, Kosovo and others).

All the visual communication regarding the ECOC includes the European Union logo next to the Dubrovnik 2020 logo. In all the graphic materials the EU logo will be clearly communicated. Our partners, institutions and associations connected with the EU have proven to be extremely important for communicating this message about the EU, and this will be extended in the next phase. Our focus will be on both the EU as an institution and EU affiliated bodies. The messages will be targeted not only to EU Member States, but also to neighbourhood and pre-accession countries, as well as to EU global partners, when appropriate. Our intention is to have discussions with the various EU institutions so that Dubrovnik 2020 can be fully integrated into their communications strategies, and to ensure that their various objectives can be met.

How will you mobilise your own citizens as communicators of the year to the outside world?

How does the city plan to highlight that the European Capital of Culture is an action of the European Union?

# future prospects

As already mentioned, while preparing its candidacy, the City of Dubrovnik entered a period of political instability due to the rejection of the City budget for 2015 that resulted in the early elections. In a three-month period leading to elections, the interim budget allowed only the most crucial expenses to be financed. This situation resulted in financing only the bare minimum of costs associated with the preparation for Dubrovnik's ECOC Candidacy.

Normally, financial uncertainty combined with political instability would put the entire candidacy into question. The decision to continue with the process was based on two things. First, we were aware that we were not the first city faced with a short-term political crisis. We accepted the situation as an integral part of the democratic political process and worked hard to ensure the means to successfully continue the project. Secondly, all actors involved in the project were determined to turn this obvious difficulty to our advantage.

The result was a genuinely collaborative bottom-up process headed by creative and cultural workers, artists, scholars, citizens and locals living abroad. We were led by an idea of a city transformation in different aspects of its every day life and socio-cultural relations. Thus, transformation as a perpetual process becomes a vital quality of a city and at the same time provides direction for new developments. With an aim of sharing our ideas and the city transformation experiment, a dialogue with another Croatian candidate city – Osijek, has been initiated. Dubrovnik and Osijek, situated at the two far east borders of Croatia, framing the void of the non-European Union territory are widely separated both by geographical distance and current city profiles. Dubrovnik as a renowned tourist destination at the Adriatic sea and Osijek, an economically deficient “capital” of the inland region, intertwine in an exciting and unlikely partnership. During the process of candidacy preparation, both Osijek and Dubrovnik have realized their local creative potentials as well as the potential for cultural cooperation that will evolve in the following phase of the candidacy. By co-creating bridges that symbolize cooperation on artistic, social and scientific levels, north and south of the Croatia will build long lasting cultural ties that will be our pledge towards the development of new cultural policies of Europe and the region.

In the end, all the difficulties we were faced with, and all the issues we had to overcome, made us more resilient for those yet to come. With the *prospects of creating candidacy partnerships*, we look forward to the future. Given the potential of the creative energy emerging from the process of this candidacy, as well as the opportunity to share our co-created experience, we are sure that this future is bright.

In a few lines explain what makes your application so special compared to others?

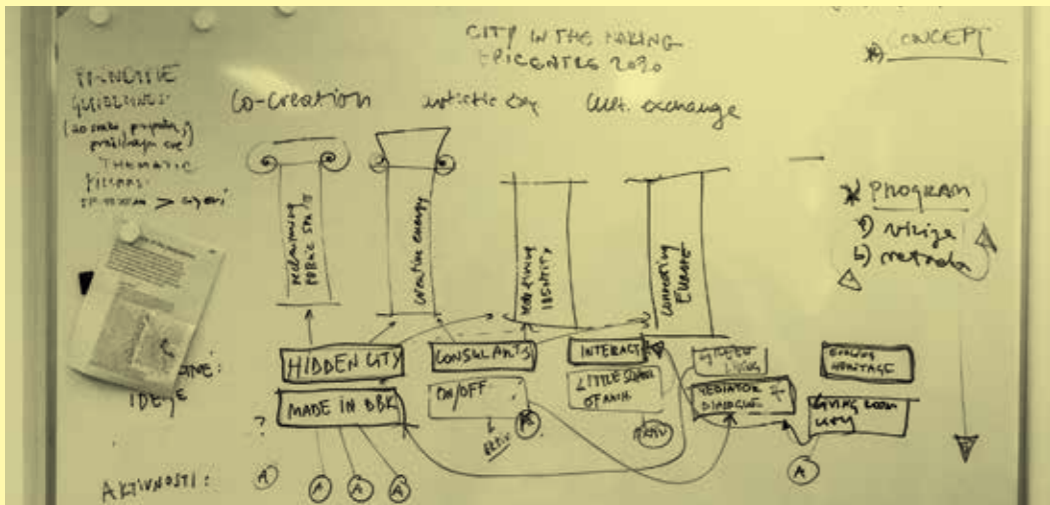
Add any further comments which you deem necessary in relation with your application?

Ana Opalić, Tomas and I on Srđ,  
From a series 'Self-portraits'

PHOTOGRAPHY —







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a man walks into a town  
he makes a few changes  
the town dies  
the man leaves

a man walks into a town  
he makes a few changes  
the town lives  
the man stays

*Ben Cain, A man walks into  
a town, 2008  
Gold offset print on satin  
kunstdruck 100gsm paper,  
(70 × 50cm)*

POSTER—  
A man walks into a town,  
he makes a few changes.



Ivan Kozarić, *Haystack*

SCULPTURE —

Island exhibition, summer 1996

Organized by Art Workshop Lazareti and Institute for Contemporary Art Zagreb (scca Zagreb)

... the soft texture of hay as something ephemeral and corruptive was counterpoised to the hard stone, to the centuries-long endurance of the City of Dubrovnik, whereas humble rusticity in fact accentuated the urban flashiness. The smell of hay, again, introduced an idea of space, wideness, it loosened the stiff, claustrophobic enclosure in powerful city walls.' (Antun Marčić, 1996)



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